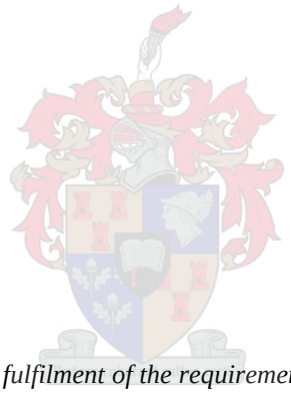
Reading Ovid in the #MeToo era: a feminist reception of rape scenes in the *Metamorphoses*

by

Chené van der Merwe



Thesis presented in fulfilment of the requirements for the degree of
Master of Arts in the Faculty of Arts and Social Sciences at Stellenbosch University

Supervisor: Dr Annemarie de Villiers

Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

December 2020

Abstract

The 21st century seems to a continuation of the incurable plagues which have pained our society for decades: gender-based violence, rape, and the sexual assault of women. The recent uprisings of international and South African movements such as #MeToo and #AmINext resulted in the exposure of sexual predators like Jeffrey Epstein, Larry Nassar, and Harvey Weinstein, and in the South African context Bob Hewitt. These movements also cast light on the immense problem of influential men who abuse their power to rape and sexually assault females – much like the god Apollo in Ovid's *Metamorphoses*, who rapes his mortal victims from a position of immortal power. There are roughly fifty scenes in the *Metamorphoses* where a kind of rape culture is clearly identifiable. The omniscient narrator, however, seems to question the conduct of the perpetrators by casting them in the roles of cruel antagonists, and the female victims as sympathetic characters. Assuming that the rapes and sexual assaults in Ovid's *Metamorphoses* are to some extent a reflection of his contemporary society's attitude towards women, this study argues that Ovid's unique retelling of myths illustrates that he is indeed a proto-feminist as he challenged the patriarchal standards of his time. Using the framework of second and third wave feminism, as these movements placed their focus on rape and pornography, selected rape scenes from Ovid's *Metamorphoses* are analysed from a feminist point of view to investigate to what extent the speaker may be seen to question the reigning male-dominated view that women are dispensable. The findings of this investigation show that Ovid places a focus on the female victims' suffering, and gives a "voice" to the victims which, in earlier versions of the myths, these females did not have. Thus, as the #MeToo movement has provided a platform for modern-day rape victims to finally tell their stories, Ovid's sympathetic approach to the rape victims in the *Metamorphoses* – including his unprecedented focus on their narratives – allows the veil of silence cast by patriarchy to be lifted.

Opsomming

Die 21ste eeu bleik om ‘n voortsetting te wees van die ongeneesbare siektes wat ons samelewing al vir eeue lank teister: geslagsgebaseerde geweld, verkragting, en seksuele aanranding. Die onlangse opstande van internasionale en Suid-Afrikaanse bewegings soos #MeToo en #AmINext het tot die ontbloting van seksuele misdadigers soos Jeffrey Epstein, Harvey Weinstein, Larry Nassar en die Suid-Afrikaanse Bob Hewitt gelei. Verder het hierdie bewegings ook lig gewerp op die internasionale probleem van invloedryke mans wat hul magsposisies misbruik om vrouens te verkrag en seksueel aan te rand – net soos die god Apollo in Ovidius se *Metamorfoses* wat sy slagoffers vanuit ‘n posisie van onsterflike mag verkrag. Daar is rofweg vyftig tonele in die *Metamorfoses* waar elemente van ‘n verkragtingskultuur duidelik is. Die alwetende verteller bleik om die gedrag van die seksuele misdadigers te bevraagteken deur hulle as wrede antagoniste uit te beeld en die vroulike slagoffers as simpatieke karakters. Die veronderstelling dat die verkragtings- en seksuele aanrandingstonele in Ovidius se *Metamorfoses* tot ‘n mate ‘n weerspieëling is van sy kontemporêre samelewing se houding teenoor vrouens ondersteun die stelling wat hierdie studie maak: dat Ovidius se unieke oorvertellings van mites aan dui dat hy wel ‘n proto-feminis is, aangesien hy die patriargale standaarde van sy tyd uitgedaag het. Aangesien beide Tweede- en Derde-golf feminisme se fokus op pornografie en verkragting is, word die raamwerk daarvan gebruik om ‘n seleksie van verkragtingstonele uit Ovidius se *Metamorfoses* vanuit ‘n feministiese perspektief te analiseer. Die doel van hierdie analises is om ondersoek in te stel na die omvang van die spreker se bevraagtekening van die patriargale siening dat vrouens onmisbaar en misbruikbaar is. Die bevindings van hierdie ondersoek wys dat Ovidius ‘n fokus plaas op die vroulike slagoffers se lyding, en dat hy aan hulle ‘n “stem” gee – een wat hulle in vorige weergawes van die mites nie gehad het nie. Net soos die #MeToo-beweging ‘n platform gee aan hedendaagse slagoffers van verkragting en seksuele geweld om hul stories te deel, laat Ovidius se simpatieke benadering tot die vroulike slagoffers van verkragting en seksuele geweld in die *Metamorfoses* – insluitend sy ongekende fokus op hul narratiewe – toe dat die sluier van stilte wat deur patriargie oor hulle gegooi is, gelig word.

Acknowledgements

I would like to dedicate this thesis to all the strong women I know: my mother, Annalie, thank you for teaching me that my voice matters, and for inspiring me to be a caring and loving person; Michelle Sanders, my best friend, you are an inspiration of strength and courage and I thank you for your endless support throughout not only this journey, but our whole friendship; and finally, my incredible supervisor, Dr Annemarie de Villiers, whom I greatly respect and admire – thank you for seeing and helping me accomplish my vision.

I would like to thank the rest of my family for their never-ending prayers and support. Thank you, Heinrich, for the countless cups of coffee, words of encouragement, and always having my back. To my father, Brian: thank you for being my role model in achieving my dreams, thank you for showing me that nothing is impossible, and finally, thank you for financially supporting me – you have always believed in me, and never complained when I announced I'm taking on yet another degree!

To my amazing fiancé, Willem-Karel: thank you for your unconditional love, support, and patience. Thank you for being my pillar of strength and positivity, and your ability to make me smile when I most need it. Most of all, thank you for making me want to be the best version of myself. I know that with you by my side, I can accomplish all my dreams.

I would like to thank the Department of Ancient Studies at Stellenbosch University for having faith in my abilities by granting me the 2018 De Vries bursary. The friendly faces, encouraging conversations and sense of community will always be remembered and appreciated.

Contents

Introduction: a culture of rape

> As a man, a husband, and a father, I am appalled at what is no less than a war being waged against the women and children of our country. […] violence is being unleashed on women and children with a brutality that defies comprehension. These rapists and killers walk amongst us. They are in our communities. They are our fathers, our brothers, our sons, and our friends; violent men with utterly no regard for the sanctity of human life (Ramaphosa, 2020).[1]

With these striking words, South African president Cyril Ramaphosa casts light on an ongoing problem he equates to the COVID-19 pandemic: the raping of South African women and children by men from their communities. According to the World Health Organisation, South Africa's femicide statistics places it fourth out of 183 countries, based on one out of four women being murdered every three hours (Lyster, 2019). The prominence of and a renewed focus on rape culture today – as seen in the #MeToo movement and President Ramaphosa's words on the rape crisis in South Africa – prompts classists's to reflect on the recurring references to rape, attempted rape and/or symbolic rape in classical myths, of which Ovid's *Metamorphoses* is the primary source with the highest number of rape scenes.[2]

This thesis will do just that: it will be a critical engagement between a female classicist and an ancient male-authored text, with the main topics of conversation being rape and rape culture. It will combine the objectives of second and third wave feminism, political and intellectual feminism, as well as feminist criticism to form a framework that will be used to analyse the representation of women in selected scenes from Ovid's *Metamorphoses.* This thesis will bring the study of the female victims in Ovid's *Metamorphoses* closer to a South African context by presenting, where possible, parallel examples from contemporary South Africa. This aims to illustrate that the pandemic of rape and femicide in modern South Africa and the rest of the world is part of centuries of rape culture: society's normalizing of rape based on ingrained gender biases. If the fictional victims in Ovid's *Metamorphoses* are representative of the real

[1] President Ramaphosa included these remarks in his address to the South African nation on 17 June 2020 from the Union Buildings in Pretoria.

[2] Jones (2007: 8) argues that "[r]ape or attempted rape, defined in our terms […] occurs about fifty times" in the *Metamorphoses.*

female victims of the time, the retelling of their stories in an empathetic way foreshadows the #MeToo participation of all women throughout history.[3]

Reading Ovid's rape in the modern world

Waldman (2018) wrote in an article for *The New York Times* that reading Ovid in our contemporary context can make the reader uncomfortable, seeing as the disturbing and violent aspects of our own society are highlighted. This is a reference to women being the victims of not only rape, but of sexual assault in their personal and professional lives.[4] Besides making the reader uncomfortable, the *Metamorphoses* has proven to be a traumatic read as well. In 2015, Colombia University students petitioned to have a trigger warning affixed to Ovid's *Metamorphoses* on the basis that reading the rape scenes distressed and upset sexual assault and rape victims (Waldman, 2018). Mary Beard (2019) states that the reason these students require trigger warnings for ancient texts like Ovid's *Metamorphoses* and the early texts of Livy, is that they have a much clearer idea of what these texts are about than she did fifty years ago. Contemporary students immediately recognise the central themes of rape and sexual violence in these texts because they themselves identify with these scenes based on their personal experiences or what they read in the media. This phenomenon is especially relevant in South Africa, where gender-based violence, rape, and femicide plague the lives of our women and children (Ramaphosa, 2020). In my own experience as a Classics lecturer at the University of the Western Cape, I have come to understand the necessity of trigger warnings

[3] The MeToo movement, a social movement against all forms of sexual offences, was founded in 2006 by Tarana Burke, a civil rights activist and youth worker from The Bronx, New York (Burke, 2018). It is a support system for survivors of sexual violence, as well as an organisation that addresses the lack of resources for these survivors. Furthermore, it is a community of activists – who are mostly survivors of sexual violence – who are "at the forefront of creating solutions to interrupt sexual violence in their communities" (Burke, 2018). Burke originally created the organisation to support young black girls in her community, but it became a global online movement with the #MeToo hashtag (Burke, 2018). This viral movement created the space for survivors of sexual assault to come forward and tell their stories via social media, which in public cases, like those of the notorious sex offenders Larry Nassar and Harvey Weinstein, resulted in the prosecution of the rapists. By making this an international conversation the movement has more power than ever to highlight the colossal impact of sexual violence across all borders, to provide resources and support structures for victims, as well as to hold offenders accountable for their actions. In doing so, they hope to implement strategies which will "sustain long term, systematic change" (Burke, 2018).

[4] Although the #MeToo-movement is localised in the US, the issues it addresses are global.

when discussing not only Ovid's *Metamorphoses*, but any form of history, literature, or mythology that contains reference to sexual violence. This made me realise that one could create awareness of rape and sexual assault in our communities and on campuses and direct victims to councillors through the medium and research areas of the Classics. The intentions of this thesis are therefore to add to the growing corpus of feminist literature on the Classics, to educate myself better in rape and sexual assault topics in the Classics, and to illustrate to the reader the relevance of using ancient texts to educate and assist our students in matters of rape and sexual assault. Ovid's *Metamorphoses* is a very suitable text for doing just that.

During an interview with Parrish (2020), McCarter, a Classics professor at the University of the South in Sewanee and the second female translator of Ovid's *Metamorphoses*, argued that power in all its different forms and manifestations is a central theme in Ovid's *Metamorphoses*. She summarised it as "the power gods exercised over humans […], the power that tyrants exercise over their subjects […] and the power men exercised over women" (Parrish, 2020). Many of the rapes and sexual assaults in the *Metamorphoses* are committed by gods who are in powerful positions, such as Apollo and Jupiter. Contemporary examples of renowned men who abuse their power to rape and sexually assault female victims are seen in the recent exposure of sexual predators such as Jeffrey Epstein, Harvey Weinstein, Larry Nassar, and the South African Bob Hewitt.

The bloody image of Philomela's bloody and torn tunic after being raped by Tereus in Ovid's *Metamorphoses* (VI: 562), for example, has similarities with one of the most violent rapes Weinstein committed. In 2006, he held down the victim with brutal force, and violently pulled out her tampon before raping her (Pilkington, 2020). A tampon is a symbol of womanhood and has a direct connotation with the hymen based on its function during the menstruation (which includes bleeding) of a woman. There are often traces of blood when the hymen is torn, and it is considered a symbol of coming of age when a woman starts menstruating, whilst losing one's virginity (the breaking or tearing of the hymen) has a similar connotation. The rape Weinstein committed therefore relates to the rape scene of Philomela, as both rapes caused the victims to bleed from their genitals.

Modern rape culture

Jeffrey Edward Epstein is an example of a paedophile and child rapist who used his power as a billionaire financier in the US to not only rape underage girls, but to escape full prosecution for decades. He was finally charged with sex trafficking and conspiracy in 2019 and awaited trail. He faced up to 45 years' imprisonment but was never punished as he allegedly committed suicide on 10 August 2019 in his jail cell (Miller, 2020). In 2007, hundreds of women gave their testimonies of how Epstein's female recruiters would lure them to his mansions, hotel rooms and his infamous, privately owned island known by the locals as Paedophile Island. The FBI thus finally had a strong case against Epstein and was ready to unleash the full force of the law upon him (Brown, 2018). However, using his power, influence, and influential contacts (including Donald Trump, Bill Clinton, and Prince Andrew) Epstein managed to strike a deal with then US Attorney in Miami, Alexander Acosta, who is now a member of President Trump's Cabinet. This deal ensured that all of Epstein's co-conspirators would not be prosecuted, that the FBI's investigation must be frozen and all detail of their case against him sealed, and that he only had to plead guilty to two counts of prostitution and served 13 months in a private prison (Brown, 2018). One of Epstein's rape victims and main accusers, Sarah Ransome, is a South African woman who moved to New York to study fashion. Her harrowing account of how she met Epstein in 2006 when she was 22-years old (Bhengu, 2020) includes a description of her being transported to his private island, being raped on the first night, and her futile attempts of trying to escape the island only to be raped again when she was caught (Miller, 2020).

Weinstein, a Hollywood producer, is an example of a powerful and influential man who used his position to sexually abuse and rape women by allegedly either promising young actresses a successful career, or threatening to destroy their careers (Amatulli, 2018). In October 2017, *The New York Times* delivered an article on the exponential number of sexual assault accusations against Weinstein. This exposure consequently led to the globalisation of #MeToo and gave previously silenced and ignored women powerful voices, voices that accused more influential men of sexual abuse (Levenson, 2020). These voices not only brought light to the dark world of men who use their positions of power to sexually abuse women, they also had such an immense presence in that they changed the American legal system. Previously, "prior bad acts" witnesses in sexual assault trails were scarce – mainly because the victims were too scared to come forward out of fear of being attacked and dismissed (Levenson, 2020). By

having the support of a global community, large numbers of victims are coming forward to testify against their abusers and consequently making the prior bad acts witness a common sight in trials, leading to a higher conviction rate of sexual predators. On 24 February 2020 sexual predator Weinstein was found guilty on two counts of sexual assault and rape but was acquitted on the other three counts of predatory sexual assault (Watts, 2020).

Nassar, a convicted child molester who was found guilty and sentenced to 175 years imprisonment for more than sixty counts of rape and child molestation, was a doctor for the US Gymnastics team, as well as at Michigan State University. He abused his position as physician and caregiver to molest underage girls under the guise of his actions being medical treatments (Davey, 2018). During Nassar's trial, an astounding 156 women testified against him as prior bad acts witnesses, many without anonymity (Orbey, 2019). These powerful statements and unprecedented number of testifiers bear witness to the influence #MeToo has had on not only the confidence of sexual assault survivors, but the power their combined voices can have.

Bob Hewitt is a South African convicted rapist who was sentenced to six years imprisonment in 2015, at the age of 75, for historical sexual abuse that occurred more than three decades earlier (Nortje & Du Toit, 2017: 2). Hewitt was convicted and found guilty on two counts of rape of minors which happened in the early 1980s, and one count of indecent assault of a minor over the course of the early 1990s (Nortje & Du Toit, 2017: 3). At the time, he was a retired tennis champion who coached children's tennis. He abused his position of power as coach to molest and rape young girls. While only three women testified, there are many who have chosen to remain silent for the remainder of their lives. His case is both an example of a man in a powerful position who used this authority to force himself on his victims, as well as an example of a case where the victims were dismissed by either their parents or their lawyers. The latter was said to be because Hewitt was such an influential figure, and because the victims' lawyers doubted that the word of a young girl would hold in court against that of the "great" Bob Hewitt (Nortje & Du Toit, 2017: 3). The result of this dismissive behaviour towards the victims was that for more than three decades, Hewitt was able to avoid any form of prosecution. However, like Nassar and Weinstein, Hewitt was eventually punished for his gross acts of sexual assault and rape.

Ancient rape stories and #MeToo

McCarter, in an interview with Parrish's (2020), argues that reading ancient myths such as the sexual assault and rape myths in Ovid's *Metamorphoses* during the age of #MeToo "open[s] up a deeper critical analysis of the modern world." Gods like Apollo and Jupiter have become representatives of Epsteins, Weinsteins, Nassars, and Hewitts; and Daphne and Io have become innocent girls, young actresses, and underage athletes. Sexual predators such as Epstein, Weinstein, Nassar and Hewitt used their influential positions to satisfy their sexual desires, much like the god Apollo in Ovid's *Metamorphoses*, who raped his mortal victims from a position of immortal power. As in the *Metamorphoses*, the danger of being raped or sexually assaulted is always lurking in the background for contemporary women. Women are constantly faced with the risk of falling victim to a man who, like Apollo, acts on his lust (Curran, 1978: 217). The tales and methods of rape found in the *Metamorphoses*, including rapes where the victim is asleep, the assault is violent, and instantaneous rape (Curran, 1978: 218), are sadly still very much present in the narratives of rape victims today. This is seen particularly in a rape-infested country like South Africa, where the year 2018/19 saw 52 420 reported sexual offences (Vecchiatto & Cohen, 2019). Du Toit (2005: 261) states that women, especially South African women, live in a constant state of fear of being raped and/or sexually assaulted. In the discussions that follow it will become clear that an issue that has remained a constant throughout history, and one which a literary work such as Ovid's *Metamorphoses* did not try to conceal, is the daily threat of rape and sexual assault for women.

There are roughly fifty scenes in the *Metamorphoses* where a kind of rape culture is clearly identifiable – note that this not only includes rape, but sexual assault, attempted rape, and sexual extortion (Curran, 1978: 214). Curran (1978: 236) argues that the most important and explicit themes in these rape scenes are the following:

> The violation of youth, the defilement of beauty, the exploitation of vulnerability, the representation of the rapist as a predatory beast, the predilection for violence, and the pleasure taken in the victim's terror [by the rapist].

Feminism, the Classics and Ovid

Ancient texts such as Ovid's *Metamorphoses* were written in a male-dominated society and were historically studied mostly by elite, white men. The result of this is that literature on the *Metamorphoses* and other ancient texts written pre-second wave feminism are from the

perspectives of these elite white men (Rabinowitz, 2017: 272). Bowers (1990: 217) argues that it is the responsibility of feminist scholars to "expose the depth and profundity" with which these patriarchal depictions of women are encoded. Topics such as rape, sexual assault and rape culture were taboo and often approached with dismissive euphemisms or avoided completely in classical scholarship (Curran, 1978: 214). Furthermore, the understanding we have of ancient Roman women are the reflections and dictations of how ancient Roman men wanted women to be (Aldrete, 2018). McCarter echoes this argument during a Roundtable discussion with Jia Toletino and adds that she is saddened by the actions of translators who "misconstrue the [rape] scene[s] as consensual" (Stalnaker, 2019). Through misinterpreting these scenes, the translator disdains the seriousness of sexual assault, rape, and the narrative of the victim, by suggesting that it was never rape to begin with – an action still prominent in modern society. These issues emphasise the need for classical texts to be re-examined from a feminist point of view.[5]

Only in the late twentieth century did classical scholarship start to recognise the female voice in Ovid's *Metamorphoses* and to dedicate entire works to them.[6] Although this corpus of works is expanding, only a few studies have placed the victimization of the female in Ovid as the focus.[7] In their contemporary context, these Greco-Roman women, both real and imaginary, had even less agency. In Ovid's *Metamorphoses*, the speaker often places the woman in the foreground in episodes where she is violated by a male god, specifically in cases where the female character is presented as sympathetic, and the god as the somewhat deplorable antagonist. Ovid appears to be concerned with illustrating the trauma these women go through when they are pursued and often raped by a god. He depicts these women as victims of violent rape, and not as a satisfying conquest for the god in question. As Curran (1978: 213) notes, Ovid in the *Metamorphoses* casts light on the obsession a patriarchal society had with female modesty and virginity. Furthermore, Ovid's narration of these myths reveals that said obsession does not focus on the sacredness of a woman's chaste body, but rather on her being denied the right to express and exercise her sexuality on her own terms (Curran, 1978: 213). This

[5] The distress experienced by female students when confronted with the rapes in the *Metamorphoses* underscores this need.

[6] E.g. Curran (1978), Lefkowitz (1986), Dixon (2001), James and Dillon (2012), and Chrystal (2014).

[7] See McKinley (2001), James (2003), and Rabinowitz and Auanger (2009).

alternative depiction of women is one of the reasons Ovid's retelling of the myths in question is unique.

Baptista (2013) states that Ovid can either be seen as a proto-feminist, or an "extreme sexist." The former argument is based on the idea that Ovid attempted to give voices to the female victims of sexual assault and rape – a form of agency that was foreign in Imperial Rome, but is the essence of all waves of feminism; the latter argument is based on opinions from scholars such as Richlin, who argue that Ovid eroticized and took pleasure in the suffering of victims to the point that his work is deemed "pornographic" (Richlin, 1992: 158). Instead, I will argue, from a feminist perspective, that Ovid as the creator of the *Metamorphoses* expresses "great sympathy for [the] hapless victims" (Skinner, 2006: 226) by focussing on their experiences and trauma. It is thanks to Ovid's ability to have recognised, addressed and insightfully portrayed the issues and terrors women had to deal with during ancient Roman times that allows modern scholars and students to identify and relate to similar issues our society is still struggling with today (Newlands, 2009: 177).

Topic and motivation

For the purpose of this study, a selection of six myths where rape culture features prominently will be used to investigate to what extent Ovid is sympathetic towards the rape and sexual assault victims in the *Metamorphoses*. The thesis will be based on the rape and sexual assault scenes in Ovid's *Metamorphoses* as translated by David Raeburn (2004) for Penguin Classics. Although there is one translation by a female author, Mary M. Innes' (1955) translation of Ovid's *Metamorphoses* was published more than sixty years ago and so predates second and third wave feminism.[8] Furthermore, as with many of the older translations, Innes omits sexually explicit language and replaces it with euphemisms.[9] Raeburn's much more recent translation

[8] Stephanie McCarter is currently working on a translation that will be published in Spring of 2020.

[9] (Older translations include those of Bell (1898), Gregory (1958) and Miller (1984)). An example of the euphemisms for rape and sexual assault Innes (1955) uses in her translation can be found in her version of Io's rape by Jupiter. She translates the scene as Jupiter "robb[ing] her of her maidenhood" (I: 600). Raeburn is more straightforward in his translation by stating that the god "raped" (I: 600) Io. Also, in Philomela's rape by Tereus, Innes states that Philomela is "overcome" (VI: 325) by him; Raeburn (2004) explicitly states that Tereus "raped her" (VI: 325). Another example is where Innes (1955) states that Neptune "robbed [Mestra] of her maidenhood" (VIII: 851), whilst Raeburn again directly states that the god had "raped her" (VIII: 851).

has been recommended as "highly readable" and, as a Penguin Classic, is the most readily available to a broader audience.[10]

The rape and sexual assault scenes which will be analysed in this study are those concerning the following females: Daphne (I: 450 – 567); Io (I: 585 – 600); Callisto (II: 395 – 530); Proserpina and Cyane (V: 392 – 425); Arethusa (V: 572 – 643); and Philomela (VI: 410 – 678). Although there are many more rape scenes in the *Metamorphoses,* the scenes were chosen based on the striking, and often shocking, parallels they have with contemporary examples of rape and sexual assault. These parallels include victims being chased by rapists, the nature of the actual rapes or sexual assaults, as well as the blaming and shaming of the victims. When reading these rape scenes in 2020 and against the backdrop of movements like #MeToo and #AmINext, it becomes evident that the emotional and traumatic experiences suffered by the victims in Ovid's *Metamorphoses* are not that far removed from those of modern-day victims. The selected scenes are each representative of different aspects of rape culture: Daphne and Arethusa are victims of attempted rapes; Io, Callisto, Proserpina, and Philomela are victims of physical rape, with Philomela being a victim of metaphorical rape as well, and Cyane's story is an example of symbolic rape.

Goals and method

Reading within the framework of feminist reception, the selected rape scenes from the *Metamorphoses* will be discussed in terms of how Ovid's description of these episodes emphasises the pain and suffering of the female victim before, during and after the rape. Thus, the focus of this study will be on Ovid's unique reinterpretations and retellings, which is also

[10] See the Bryn Mawr Classical Review by Betty Nagel of Ambrose's 2004 translation to which she prefers Raeburn's (https://bmcr.brynmawr.edu/2005/2005.07.26/) as well as Stephen Harrison's review of various recent translations (2004: 266-267.) For a more popular publication, see Nicholas Lezard's review of Raeburn's translation that same year in *The Guardian* (https://www.theguardian.com/books/2004/feb/14/featuresreviews.guardianreview24).

The very fact that new translations of ancient texts are published frequently and in various languages, attests to the endurance of these texts and their ability to address audiences across temporal and cultural divides. As an Ancient Cultures MA, this is not a literary study but instead a cultural engagement between a modern reader and an ancient text, aided by a translation. This project aims to highlight the trauma experienced by sexual assault victims in the ancient text and so elicit critical reflection in the reader's contemporary context. References made to the original Latin text will therefore be limited.

a form of reception, of these patriarchal myths to produce what could be argued to be pro-female, anti-rapist versions thereof. The possible symbolic meaning of the different types of transformations that take place in the selected scenes will be discussed. These transformations include Daphne, Io, Callisto, and Philomela undergoing literal metamorphoses, whilst Proserpina and Cyane undergo symbolic metamorphoses. The analyses of scenes will be done more specifically within the frameworks of the second and third wave feminism, in view of the fields of intellectual feminism, which refers to the reading of the representations of women in the textual and visual materials of a culture (Gillis, Howie & Munford: 2004: 4), and feminist criticism. The latter investigates misogyny in literature, as well as the ways in which cultural productions, including literature, oppress women in psychological, economic, political, and social spheres (Tyson, 2006: 85). These theories will be combined to form a framework that will be used to investigate to what extent Ovid may be seen to question the reigning male-dominated view of his society that women were lesser beings. I will argue that Ovid was not eroticizing the suffering of the victims, but rather expressing great sympathy for them by focussing on their experiences and trauma. By placing the female victims in the foreground and presenting them as sympathetic characters and the rapists as predatory antagonists, he shocked his audience, proving that great art does not have to please its audience (Johnson, 2016).[11] The myths chosen as the focus of this study unsettle the audience because they reveal a truth about the treatment of women in a male-dominated society, not only by illuminating the problem within its ancient context, but by recalling modern issues of rape and sexual assault. This reveals that the "war on women is eternal" (Rabinowitz, 2017: 272).

Another objective of this thesis is based on the wider negative reception of feminism by Western cultures, which includes its reception in the academic world. This reception is caused by the "negative oversimplification" (Tyson, 2006: 83) of feminism. The result of this oversimplification is that many are blinded to the "seriousness of the issues raised by feminism" (Tyson, 2006: 83) because of ignorance and bias when it comes to fully understanding what feminism stands for. Tyson (2006: 83) jokingly states that many feminists want to be stay-at-home moms, and that "we actually do wear bras!" This statement's humour is a jab at those who are blinded by the misconstruction of feminism, and who consequently

[11] Ovid's work clearly shocked the emperor. We know that Ovid was exiled by Augustus for a *carmen*, improper and immoral poetry such as the *Ars Amatoria* and probably also the *Metamorphoses* (Otis, 1938: 188), as well as a mysterious *error*.

disregarded any works containing "feminist" or "feminism" in its title as attempts to attack men and metaphorically burn bras. By contributing to the field of Classics as a feminist, as well as bridging the chasm between ancient and modern societies against the backdrop of the #MeToo movement, I hope to support the eradication of this fallacy regarding feminism and to highlight one of the most important issues feminists are fighting for: to stop the rape and sexual assault of women by men in power. Through this thesis I therefore hope to add to the ongoing and ever-growing conversations on feminism in the Classics and help shed light on the achievements of feminists in the field. The contemporary readings of the selected rape scenes from Ovid's *Metamorphoses* will highlight the struggles 21st women are still facing under the rule of patriarchy. Solnit (2020) strikingly summarises the power of the collective focus on issues pertaining to the oppression of women, which includes forms of conversation such as this thesis:

> It is as though we're wandering through the night, each with our small light, sometimes all shining our beams on the same problem until we see it clearly, passing descriptions from one to another, building trail maps together, sharpening our focus, until we reach somewhere new. Or become something new (Solnit, 2020).

Key terms and concepts

Proto-feminist

In this thesis, Ovid is argued to be a proto-feminist. This term refers to a person who is seen as a "forerunner of feminism," who practiced "pro-woman advocacy" (Offen, 1988: 131) before the rise of first wave feminism in 1792 (Cudd & Andreasen, 2005: 7).[12]

Voice

The term "voice" in this thesis refers to the agency of the female victims in Ovid's *Metamorphoses.* The lack of female voice in ancient, male authored literature is often the result of the ruling patriarchy of the time. This is illustrated in Homer's *Iliad,* where characters such as Briseis, Chryseis and Helen are portrayed as objects of exchange to be used by men in power. Through feminist re-readings of ancient, male authored texts, the female voices in these texts

[12] For more on the topic of proto-feminism, consult Chesler (2006) and Adichie (2014).

are enabled to arise as "distinct 'female voice[s]' in literature that distinguish [themselves] from […] patriarchal tradition" (Olmos, 1993: 139).[13]

The ideal Roman in Ovid's time

According to Tacitus, Augustus inherited a Roman society ruled by "discord, during which law and custom ceased to exist," and implemented his reforms and laws to "serve [his peoples'] needs in peace" (*Ann.* III.28.1).[14] Dixon (1992: 21) argues that the late-Republican Romans believed that the age they lived in "represented a decline from the standards of the past," since they saw their ancestors as stronger, braver, and morally more pure. This is demonstrated in Augustus' reforms as they were revivals of the religious practices, and family and moral values of the ancestors (Dixon, 1992: 22). Suetonius' *De vita Caesarum* (commonly referred to as *The Twelve Caesars* in English) provides insight into the Augustan reforms and revival of old values.[15] These include the revival of certain rites and appointments, such as the divination of the Goddess of Safety, and festivals such as the Lupercalian Festival, Saecular Games and the Cross-Roads Festival (*Aug.* II: 31). Augustus also renewed interest in the priesthood and "increased the priesthood in numbers and dignity" (*Aug.* II: 31), for example by pledging his granddaughters to the College of the Vestal Virgins. Furthermore, he revised and added new laws that addressed "adultery, unchastity, bribery, and the encouragement of marriage in the Senatorial and Equestrian Order" (*Aug.* II: 34). The ideal Roman in the Augustan era, and so in Ovid's time, was therefore a citizen who exemplified the moral, religious, and familial values of a pre-Civil War Roman.[16]

Basic terms of the Augustan laws and its contribution to the ideal Roman man and woman

Augustus' greatest challenges were to unify the Roman people, restore stability in Rome, resurrect the ancestral Roman values, and eventually to create a new Roman lifestyle.[17] As part

[13] For further reading on the female voice in literature, see Segal (1996) and Goodwin (1996).

[14] The translation of Tacitus' *Annals* by Moore and Jackson (1931) is used for this thesis.

[15] The translation of Suetonius' *De vita Caesarum* by Graves (1979) is be used for this thesis.

[16] For more detailed discussions on Rome and the Romans in the Augustan age, consult Dixon (1992), Lintott (2010), and Rawson (2011).

[17] Augustus achieved this by implementing a series of social reforms and legislations, as well as the revival of traditional Roman religion, to revert the morals of his citizens back to the old Roman ways (Citroni, 2009: 8).

of his strategy to rebuild the population and unify the Roman people, Augustus implemented stricter laws on marriage, which included the *Lex Julia de maritandis ordinibus. This law both addressed the low population growth, as a marital union would result in legitimate children (Dio Cass. LIV.16.2), as well as the "reluctance" (Dio Cass. LIV.16.3) of the youth to get married.*[18] On the other hand, the law on adultery, or *Lex Iulia de adulteriis coercendis*, stated that it was illegal for a man to have intercourse with a respected woman out of wedlock (Severy-Hoven, 2012).[19]

According to Reid (2016: 168), these reforms had both social and political foundations: Augustus aimed to "promote family stability while simultaneously bringing under the control of the state the leading families of the realm," whilst also aiming to bring political stability to a society broken by years of civil war. He further argues that Augustus wanted to reinvoke the strict patriarchy that ruled the Roman society of his ancestors by restoring all power to the *paterfamilias* (Reid, 2016: 182).[20] Augustus encouraged marriages, procreation, fidelity, and chastity by implementing laws that punished those who did not adhere to these prescriptions. In doing so, he created a new Roman way of living that was intended to motivate each Roman man and woman to live morally pure lives.[21]

Women in Augustan Rome

Augustus' legislations partially shifted the responsibility of a reformed and successful Rome to the Roman woman, seeing as she was the heart of the Roman family and household. This

---

He did this because he believed that along with their identities, the Romans had lost their set of morals that were fundamental to the construct of an ideal Roman (Raeburn, 2014: xix).

[18] For this thesis Cary and Foster's (1917) translation of Cassius Dio is be used.

[19] Although there were several more laws implemented during Augustus' reign, this thesis will only refer to the laws that highlight why Ovid's writings may been seen as controversial at the time. The relevant laws include laws on adultery and marriage (Wardle, 2015: 186).

[20] *Paterfamilias* translates to "father" or "head of the household," and refers to the male who is regarded as the head of the family, and who holds all power over said family (Reid, 2016: 182).

[21] Wallace-Hadrill (1989: 223) describes Augustan ideology, including the reforms and legislations, as "a whole way of thought [and] a total value system." This statement is directed towards the way the renewal of old Roman traditional values was received and implemented in Augustan Rome: as an all-encompassing, omnipresent infiltration, restructuring and remodelling of Roman society and religion, including a complete "redefinition of gender frontiers of politics and household" (Myers, 1999: 201).

was achieved by "relocating women in this domestic context as wives and mothers" (Ramsby & Severy-Hoven, 2007: 43). Although women were held in high regard for their role in contributing to the fundamental structure of Imperial Rome (that of the family), they were still at the bottom of a patriarchal society where they did not have equal rights to men. Imperial Roman women were not allowed to engage with or contribute to any military or political structures, nor did they have any formal authority or legal rights (Hallett, 1999: 263). The ideal Imperial Roman woman was expected to be obedient to her husband, as well as to respect and be faithful to him; she had to present herself in a reserved fashion and dress modestly, and her greatest role was that of faithful wife and devoted mother (Ramsby & Severy-Hoven, 2007: 46).[22]

There was a stark difference in the lives of late-Republican and Imperial Roman women: Augustus deemed that women from the late-Republic "portray[ed] the degeneration of sexual morals" (Langlands, 2006: 319). As a result, he reinforced the value of *pudicitia* (or sexual virtue) of women (Langlands, 2006: 1), "strict moral standards" (Bauman, 2003: 106), and the restriction on many of the liberties women of the late-Republic enjoyed. Such liberties included being able to practice law, marrying without *manus*, and even being able to command an army, as seen with Fulvia (Bauman, 2003: 60).[23]

Rape in Augustan Rome

For rape to be considered illegal and punishable in ancient Rome, the victim had to "fit in a particular social category" (Nguyen, 2006: 76). If the victim of a rape were a freeborn Roman woman, she could press legal charges and her rapist could be tried for rape (Nguyen, 2006: 83).[24] In contrast, if a woman in ancient Rome were a slave, prostitute or did not have Roman

[22] One can argue that this ideological stereotype for women is another example of Augustus' "renaissance," seeing as it is possible that he used Cornelia the Younger (c.190s – c.115 BCE) as his reference point. See Barnard (1990) and MacLachlan (2013) for further readings.

[23] *Manus* is a complicated concept, but in short refers to a type of marriage where the husband has the same rights (or control) over his wife as a father has over his daughter (Bauman, 2003: 13). For more on *manus* marriage, see D'Ambra (2007) and Laiou (1998). For more examples on the lifestyles of late-Republican women, see Evans (2014).

[24] The charges a freed- or noblewoman, or her *paterfamilias*, could press against the rapist included the following: *vis*, which refers to a forceful physical and sexual assault; *stuprum*, which includes "any irregular or promiscuous sexual act […] [which includes] forcible rape"; *raptus*, which covers the abduction and rape of an innocent

status, she could not press charges against her rapist seeing as her rape was not illegal. Witzke (2015: 260) argues that these lower-class women were the victims of constant violence and rape, seeing as the abuse of these women was tragically "publicly and legally approved."

Although the rapist could be punished for his crimes, the victim was hardly at the receiving end of justice, seeing as the rapist would have been punished for damaging the woman's sexual integrity, and not the woman herself. Nguyen (2006: 84) states that proof of this lies in the way ancient Roman society treated rape victims. Seeing as purity, chastity and legitimate reproduction was core requirements for the ideal Roman woman, a rape victim lost this status as she was classified as tainted by society and even her family. Raped women in ancient Rome were thus rejected by their families, husbands and communities and blamed for bringing shame to their husbands and families, an ancient example of victim shaming. Curran (1978: 223) argues that it is the victim, and not the rapist, who must suffer the guilt, society's blame and judgement, injury, and punishment.[25]

Rape myth

The term 'rape myth' does not refer to myths that include rape, but rather to a false set of beliefs and stereotypes about rape, rape victims, and rapists (Burt, 1980: 217). These false beliefs ultimately trivialise and justify male sexual aggression towards women and allow potential rapists to "minimize the seriousness of their offense" (Burt, 1980: 282). Rape myth is associated with the construction of male sexual violence, as well as with hypermasculinity (Barnett et al, 2018: 1221), both of which are seen in many of the male gods in Ovid's *Metamorphoses*. One of the strongest objections surrounding rape myth is that the false set of beliefs it entails, puts the blame on the victim and absolves the rapist (Barnett et al, 2018: 1221), a phenomenon prominently displayed in the rape and sexual assault scenes in Ovid's *Metamorphoses*.

---

woman; and *iniuria*, which was the charge that covered any attempts to steal a woman's chastity (Nguyen, 2006: 83 – 84).

[25] This rejection and judgement of the victim is still a phenomenon that occurs in many modern societies, as seen in the case of Dr Christine Blasey Ford, whose testimony against Kavanaugh was publicly rejected and dismissed by pro-Trump supporters.

Literature review

Despite the fact that there are about 50 episodes in Ovid's *Metamorphoses* where women are the victims of male sexual aggression, rape, and/or sexual assault, the topic of sexual violence in Ovid's magnum opus has not received that much attention in scholarship. Liveley's chapter in *Ovidian Transformations: Essays on Ovid's "Metamorphoses"* (1999: 197 – 213) touches on this subject, as it focuses on the theme of resistance in the *Metamorphoses*. Gloyn's article in *Classical World*, 'Reading Rape in Ovid's *Metamorphoses*: A Test-Case Lesson' (2013: 676 – 681) approaches rape and sexual assault in Ovid's *Metamorphoses* in greater detail and provides a unique perspective as she reports on how her students reacted to these themes when they read rape scenes from the text. Wall (1988) discusses the reception of the rape of Callisto and Ntanou (2020) the myth of Arethusa in broad terms. Other sources that come close to the topics of rape and sexual assault in the *Metamorphoses* are those discussing the male gaze and various questions of gender. (See Salzman-Mitchell (2005), Keith (2009), Liveley (2011), and for the most recent discussion, Sharrock (2020).) Other texts from Ovid's corpus have been discussed in terms of the afore-mentioned topics. Wise's (2019) chapter in *Emotional Trauma in Greece and Rome: Representations and Reactions* covers sexual violence and trauma in the *Amores.* Sources that address the topic of rape in Ovid's texts in general include Enterline (2000), Saunders (2001) and Kahn (2015). However, to date, only Curran (1978) and McCarter (2018, 2019) have focused specifically and explicitly on rape and sexual assault episodes in the *Metamorphoses.*

Curran's article in *Arethusa*, 'Rape and Rape Victims in the *Metamorphoses'* (1978: 213 – 241), is a comprehensive study of the different types of rape in Ovid's *Metamorphoses*. This article thus functions as a starting point for Chapters 3 to 8. However, where Curran only identified the types of rape and provided examples from the *Metamorphoses,* this thesis will analyse the physical and emotional effects these rapes had on the victims in the text and identify examples of these types of rapes in contemporary society. McCarter and Tolentino's (2019) roundtable discussion on Ovid's representation of women in the *Metamorphoses* provide insightful opinions on the topic, especially as McCarter is seen as a leader in the field of feminist readings of Ovid's texts.[26]

[26] For further readings and examples of feminist approaches to Ovid's work, see McCarter (2012) and Truscott (2017), who discusses the artworks of Nandipha Mntambo and her feminist interpretations of Ovid's *Metamorphoses.*

There are scholars who present arguments that counter those of Curran and McCarter. Strirrup (1977) argues that Ovid sensationalises the rape scenes by making light of the topic through the use of humour and wit. Frécaut (1978) is of the opinion that the rape scenes are instead scenes of consensual (albeit violent) lovemaking. Richlin (1992) argues that Ovid eroticizes the rapes of women, portrays them in an unsympathetic light, and uses these scenes as expression of male power. Although my opinion does not echo that of Richlin's, she is still included as an authoritative source in this thesis as she is one of the leaders of feminist readings of Ovid's texts.

On the broader topic of women in the ancient world or in Rome specifically, Rabinowitz's article published in the recent *Roman Literature, Gender and Reception* (2017) provides a fresh view on ancient Roman attitudes towards women. Other recent sources on the lives and roles of women in ancient Rome include Lefkowitz's *Women in Greek Myth* (1986), Dixon's *Reading Roman Women* (2001), Dillon and James' *A Companion to Women in the Ancient World* (2012) and Chrystal's *Women in Ancient Rome* (2014). Further readings on the general themes of women and their role in Ovid's *Metamorphoses* include Fantham's *Ovid's "Metamorphoses"* (2004), specifically Chapter 5 where women's lives and Ovid's attitude towards them are discussed. There are several studies on women in the classical world, including literature and art (e.g. Pomeroy (1975); Kleiner & Matheson (1996, 2000)). Richlin's *Pornography and Representation in Greece and Rome* (1992) delves into this topic, with a specific focus on the portrayal of the female body in Greco-Roman times. However, not many studies focus on women as the victims of male sexual aggression, rape, and sexual assault in Ovid's *Metamorphoses*.

With regard to feminist theory and classical texts a number of scholars stand out, including Richlin (1992, 2014), Rabinowitz (2009), and Skinner and Hallett (2020). Tyson's (2006) discussion on how to apply feminist criticism to a text is invaluable to any feminist reading of a literary work. [27] Although she does not focus on classical texts per se, her guidelines are constructed in such a way that it can be applied to all types and fields of literature and multimedia sources. The engagement of female authors with Ovidian texts is an ever-growing corpus and can arguably attribute its origins to the above-mentioned works of Richlin, Rabinowitz, and Liveley. Another example of this engagement is Brenner (2004), who

[27] For a broader overview of feminist criticism, see Eagleton (2010) for a collection of essays on this topic.

examines several literary texts (including some from Ovid's corpus) to discuss the reception of rape and pornography in her book *Feminist Companion to the Latter Prophets*. Cox's *Ovid's Presence in Contemporary Women's Writing – Strange Monsters* (2018) highlights and discusses the relevance of themes such as rape and gender in Ovidian literature in contemporary society. Although there are several female authored publications on various topics regarding Ovid, as mentioned, there is only one complete translation of the *Metamorphoses* by a woman, and this done was sixty-five years ago by Innes (1955). The Classics are thus in need of more engagement by female scholars and specifically translations by feminist theorists, or women in general, to express contemporary attitudes towards women and rape, and rape culture in particular (McCarter, 2018).[28]

The field of feminist literary criticism is vast and fast evolving and covers social, cultural, political, and psychological issues. Since this field of interdisciplinary connections is so broad, it is crucial for me to have an extremely specific focus in this thesis and keep within the set parameters. A large-scale study of my subject may bring additional issues to light. The objective of the analyses in this thesis is echoed by Tyson (2006: 119): "the ultimate goal […] is to increase our understanding of women's experience, both in the past and present, and promote our appreciation of women's value in this world." This study aims to contribute to Parker's (2018: xxi) attempt to bridge the ancient world with the contemporary by illustrating that many of the issues ancient women experienced are still burdening modern-day women. This thesis will therefore focus on the female experience and the questions generated through this approach. Another important point of departure for this thesis is the distinction between Ovid as the creator of the *Metamorphoses*, and the historical Ovid. Throughout this thesis, I will be referring to Ovid the speaker in/narrator of the *Metamorphoses*, not the historical figure.

Summary of chapters in this thesis

Chapter 1 will discuss second and third wave feminism, feminist reception of the Classics, as well as definitions of rape, rape culture and the #MeToo movement. Chapter 2 will discuss why Ovid may have been seen as a controversial figure in Augustan Rome by focusing on Ovid's unique retelling of the selected myths: his approach to rape. This chapter will also include a

[28] An example of an ancient, male authored text translated by a woman is Emily Wilson's (2018) translation of Homer's *Odyssey*, which has received several positive reviews, for example by Pache (https://bmcr.brynmawr.edu/2018/2018.10.58/).

brief discussion on the different types of rape that are predominant in the *Metamorphoses*. The feminist theoretical lens constructed in Chapter 1 will be used in the feminist rereading of the selected scenes, which each consists of a chapter. Chapter 3 will discuss Daphne and Apollo; Chapter 4 Io and Jupiter; Chapter 5 Callisto and Jupiter; Chapter 6 Proserpina, Cyane, and Pluto; Chapter 7 Arethusa and Alpheüs, and Chapter 8 Philomela and Tereus. Chapter 9 will be a feminist critique on the selected scenes as a collective to illustrate Ovid's critique on the ruling patriarchal culture of his contemporary Rome. Finally, Chapter 10 will offer concluding remarks on the hypothesis of this thesis. It will comment on the extent to which rape culture and fundamental aspects of the #MeToo movement are present and evident in the rape scenes of Ovid's *Metamorphoses,* and how Ovid emerges as a proto-feminist based on his unique approach to female characters and rape victims.

Chapter 1

This chapter will provide the theoretical framework which will be used in the analyses of the selected rape scenes in Ovid's *Metamorphoses*. Each theory on which this framework is based will be discussed in terms of origin, definition and concepts, and relevance to this thesis. To do this, the chapter is divided into three sections: second and third wave feminism, the feminist reception of the Classics, and a discussion of rape, rape culture and the #MeToo movement.

Second and third wave feminism provided the basis for feminist theories in the Classics and are therefore regarded as the foundation of the main theoretical approach adopted in this thesis. This approach – that of a feminist reception of the Classics – will be discussed in terms of Rabinowitz's definition of feminism, as well as Tyson's understanding of feminist criticism. These two scholars are deemed experts in their respective streams of feminist theory and are therefore used as the main sources for the relevant sections of this thesis. Combined, second and third wave feminism and feminism and feminist reception of the Classics will form the main framework within which the analyses in this thesis are done.

Second and third wave feminism

Regardless of the wave, generation, or participants, the core of what feminism is has always been the same: "an immense endeavour […] to change how we imagine gender, rights, equality, consent [and] voice" (Solnit, 2020). The history of feminism in the Western world is presented in three stages: the first, second and third waves (Gillis, Howie & Munford: 2004: 1). The rise of the first wave is often marked with the publication of Mary Wollstonecraft's *A Vindication of the Rights of Woman* in 1792 (Cudd & Andreasen, 2005: 7). Wollstonecraft was a British author, philosopher and women's rights activist who influenced the birth of first wave feminism throughout the Western world. The ideas she presented in her publications were controversial at the time and were received as such.[29] The main objective of her publications was the equal treatment of women in all spheres of Western life, especially in education. Wollstonecraft argued that for a society to reach successful equality, said equality must include the treatment and rights of women (Vickery, 2019).

[29] *Thoughts on the Education of Daughters* (1787), *A Vindication of the Rights of Men* (1790) and *A Vindication of the Rights of Women* (1792).

The objective of first wave feminism (19th to early 20th century CE) was to include women in the political, social, and economic spheres of life in the Western world – referring to the USA and Britain. This fundamental aspect of first wave feminism is a clear echo of Wollstonecraft's arguments. As a collective, the pioneering women of this movement are identified as the suffragettes rather than "feminists," seeing as one of their main objectives was to gain voting rights (Cudd & Andreasen, 2005: 7). Through successful protesting and feminist political actions, the first wave feminists – or suffragettes – were successful in acquiring voting and property rights for women, greater freedom in the ability to choose whether or not they wanted to have children, as well as better access to education and the professional sphere in the USA and Britain (Cudd & Andreasen, 2005: 7).

The term 'feminist' became a term of proud identification for the second wave feminists in the 1960's (Gillis, Howie & Munford: 2004: 1). Second wave feminists "claimed the legal right to equality for women" (Liveley, 2006: 55), and the liberation of women from patriarchal oppression. They argued that although what the first wave feminists achieved for women in terms of political and legal equality was of great importance, it was ultimately not enough to end female oppression (Cudd & Andreasen, 2005: 7). The focus shifted from the broader inclusion of women to issues that directly and exclusively affected women, such as their voice and rights in reproduction, their choice and roles in motherhood, sexual and physical violence, and their expressions of sexuality (Gillis, Howie & Munford: 2004: 1). One can thus argue that second wave feminism is an extension of the first, seeing as the former continued the objectives of the latter by concentrating the objectives to address more specific issues. However, instead of attempting to reform structures such as the political and social spheres to accommodate women like the first wave feminists did, the second wave aimed to completely transform them (Cudd & Andreasen, 2005: 7).

Starting in the early 1960s and lasting till the late 1980s, second wave feminism was dedicated to attaining social and legal equality for women (Drucker, 2018), as well as bringing an awareness and hopefully end to the sexual assault and rape of women. In a conversation with Zarkov, a second wave feminist, Davis recalls her participation in teach-ins during the 1970s.[30] Said teach-ins were organized events where "fiery feminist speeches" (Davis & Zarkov, 2018:

[30] This conversation is available in written form as the editorial for the *European Journal of Women's Studies* (2018: 3).

3) were delivered to crowds at universities. The main objective was to address the sexual harassment, sexual violence and of course rape, that plagued university campuses across America. Davis states that she and her fellow feminists found that giving survivors of sexual assault, sexual violence and rape an opportunity to tell their stories was the most effective strategy to address these problems since it gave these women agency (Davis & Zarkov, 2018: 3). Zarkov defines agency in a feminist context as "an active defiance and resistance to the patriarchal prescription of silence and shame […] that is instrumental for social change" (Davis & Zarkov, 2018: 4). The survivors of sexual violence were thus given agency by voicing their stories and consequently taking possession of their narratives. Thus, by challenging and defying the patriarchal expectation that survivors of these acts must remain silent and be ashamed of what happened to them, they stood up and told their stories.

Whereas second wave feminism focused on social and legal equality, third wave feminism is faced with new challenges, such as the economic, political, technological, and educational opportunities women are presented with. Third wave feminism launched in the 1980s and its theories are still current (Cudd & Andreasen, 2005: 7). One of the many objectives of third wave feminism is to incorporate a multiplicity of feminist goals, seeing as many feminists feel that not all women experience the same oppression (Cudd & Andreasen, 2005: 8). Rebecca Walker and Shannon Liss recognised that the need for intersectionality between feminism and other organisations was greater than the need to form a whole new feminist theory, and thus they established the Third Wave Foundation (Nguyen, 2013: 157). The Foundation is rooted in third wave objectives and aids women on a larger scale, as well as on an individual level.[31] The former includes the Foundation advocating equal pay and voting rights, as well as equal access to education for women.[32] On an individual level, the Foundation assists women in need of emergency abortions with both mental health and financial support (Nguyen, 2013: 157). The Third Wave Foundation developed into a free online journal where women (and men) have access to explicit definitions of women's rights, articles and studies written by scholars and activists from across the globe, as well as a direct line to organisations that support women's rights (Walker & Liss, 2012).

[31] These objectives are largely focused on the reality that women from different classes, races and religions face different sets of challenges.

[32] Most of these objectives have been met in America, therefore the Foundation acts on in an international scale to aid women from third world and underdeveloped countries where there are still massive inequalities.

There are ongoing debates and discussions in academia as to what exactly third wave feminism is, and how it differs from the second wave. For the sake of this thesis I will implement my own understanding of third wave feminism. My understanding echoes that of Sears' in Gillis, Howie and Munford (2004: 3) in her discussion of the difference between political and intellectual feminism: she states that there should be no definitive and antithetic line, but that each wave and theory should serve as an extension and support system of the other. Whereas political feminism focuses on placing women in equal, powerful, and positive positions in society, intellectual feminism entails studying or "reading" the representations of the female form in the visual and textual materials of a culture (Gillis, Howie & Munford: 2004: 4). I will therefore use the term third wave feminism as an extension of second wave feminism, meaning that I will draw no line between the objectives of the two waves. Lively (2006: 56) argues that third wave feminists have the ideal position to look to their predecessors from the second wave to both celebrate and critique them. This position forced third wave feminists to adapt and evolve in terms of strategy and theory. The main difference between second and third wave feminism is therefore not so much in beliefs as it is in context. Second wave feminists had to research the origins of their movement and build its credibility from an almost hidden history. Third wave feminists are the "children" of second wave feminists, making it easier for them to know where they come from and to be activists in a landscape created by their mothers. They are the "beautiful harvest" (Solnit, 2020) of the seeds sowed by older generation feminists. The rise of the second wave, and especially the third, with their strong intellectual focus finally opened a world where women could critically engage with male-authored artistic outputs from a feminist perspective (Liveley, 2006: 57). The foundations of second and third wave feminism are crucial to this thesis, seeing as they provide an opportunity to understand the origins of the feminist theories that are used in this thesis. [33]

Feminist reception of the Classics: theoretical background

The following section will explain the theoretical approach which will be used specifically in the re-examination of the rape and sexual assault scenes in Ovid's *Metamorphoses.* In terms of definition, this thesis will adopt Classics scholar Rabinowitz's (2004) view on feminism as stated in her online article. Applied to this study, I will employ this definition by investigating

[33] Rabinowitz's understanding of feminism (2004) and feminist criticism as defined by (Tyson, 2006: 85); discussed in the next section.

what happened to the female victims in Ovid's *Metamorphoses,* and what systems allowed the rapes and sexual assaults to happen. Rabinowitz (2004) states that feminism is a perspective that enables scholars to understand both what is happening to women, as well as what systems are allowing these things to happen.

Feminist theory investigates the inequalities in gender relations and the makeup of gender (Carlson & Ray, 2018), as well as the resulting patriarchy in all spheres of society (Barnett et al., 2018: 1221). Since its initiation by second wave feminism in the 1970s to investigate the global oppression of women, feminist theory has evolved to focus on the individual and contextual study of women and their experiences, as well as into an "exploration of gendered studies" (Carlson & Ray, 2018). It is also concerned with equality, freedom and justice and plays a fundamental role in movements that are concerned with these objectives (Ferguson, 2017: 269). Ferguson (2017: 269) states that although subject matter may differ across academic disciplines, the main objective of feminist theorists should be to promote positive social change in terms of gender equality and social justice. Within the discipline of literature, it is feminist criticism, a school of feminist theory, which aims to meet this objective. Feminist criticism investigates misogyny in literature, as well as the ways in which cultural productions – including literature – oppress women in psychological, economic, political, and social spheres (Tyson, 2006: 85). In this thesis, the male characters in the rape and sexual assault scenes in Ovid's *Metamorphoses* will therefore be analysed in terms of their roles as female oppressors, and the female characters in terms of the ways they are oppressed. The questions asked to aid these analyses will be based on those suggested by Tyson (2006: 107) when employing feminist criticism. These questions concern:

- the definitions of masculinity and femininity and how these are embodied by the characters;
- the relationships between the male and female characters;
- the relationships of power between male and female characters, and how these roles are defined;
- how patriarchy is represented in the narrative For the purpose of this thesis, I will implement Tyson's (2006: 85) definitions of patriarchy and traditional gender roles: "[patriarchy refers to] any culture that privileges men by promoting traditional gender roles. Traditional gender roles cast men as rational, strong and protective, and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive […]

patriarchy is thus, by definition, sexist, which means it promotes the belief that women are innately inferior to men;"

- how the reception of the text throughout history adds to our understanding of patriarchy;
- and the role of the text and the specific narrative in "women's literary history and literary tradition" (Tyson, 2006: 107).

A feminist reading of a classical text such as Ovid's *Metamorphoses* entails more than the theoretical re-analyses of classical material. The terms *voleuses de langue* and "female Prometheuses" (Ostriker, 1982: 69) echo the objectives of second wave feminism not to merely reform social structures, but to radically transform them (Cudd & Andreasen, 2005: 7). Feminists are attempting to escape and transform the male-encoded language of the Classics by becoming *voleuses de langue:* thieves of language (Ostriker, 1982: 69). The connotation of Prometheus in this context is to incite the idea of stealing: feminist theorists are stealing the words from male-dominated translations and interpretations of the Classics to reform and regift them to society, much like Prometheus stole fire from Hephaestus to gift to the humans. Classical myths are an integral part of Western literary history, so of course these thieves will return them – but with the addition of the female voice.

For millennia, the woman was not given a voice in a literary work, and in the instances where she was, she was merely the puppet of a male ventriloquist. Adrienne Rich captures this in her poem "Diving into the Wreck" when she states that she carries a "book of myths […] in which our names do not appear" (Rich, 1973). Again, an echo of a second wave feminist objective, this line describes how the woman has in history been a nameless agent of the male narrative; she is present in the myths, but not by her own account and agency. This is an example of the patriarchal presence in literature, and the misogyny found in literature about women (Tyson, 2006: 85). For this reason, classical myths in particular are constantly being reworked to eliminate said patriarchal presence and misogyny through revisionist mythmaking. McCarter states that a feminist approach to translations of classical texts written by men will challenge this patriarchal authority Tyson mentions (Stalnaker, 2019).

Revisionist mythmaking refers to the adaption and contextualisation of a pre-existing myth to aid in making "cultural change possible" (Ostriker, 1982: 72). This is necessary, seeing as most of the translations of classical texts are encoded with anti-female attitudes towards the role of

women (McCarter, 2018). Rich adds to this definition by stating that for feminist revisionist mythmaking to take place, one must enter an old myth from a "new critical direction" (Beyer, 2000: 279), and that this practice is crucial for the survival of women in a modern society. The relationship between the survival of women in modern society and ancient mythology might seem arbitrary, until the influence of the latter on the former is explored. When looking at women in myths – such as Medea, Helen, Medusa, Pandora, Iphigenia and even Eve – it becomes evident that it is due to myths such as these that society predominantly believes that a woman must either be an angel or a monster (Ostriker, 1982: 71). Furthermore, one has to look no further than the collection of myths studied in this thesis to see how the repetition of rape scenes, as well as the lack of sympathetic language used by male translators when describing said scenes, has depersonalized and dehumanized the act of raping a women (Ostriker, 1982: 72). In the most extreme cases of feminist revisionist mythmaking, the myth is changed completely by "female knowledge of female experience" (Ostriker, 1982: 73) in order to serve as corrections. A complete rewriting of myths to eradicate scenes and themes of rape culture seems too extreme in my opinion, seeing as it can completely alter the plot in many cases. If a myth is rewritten and altered to an extent where the original plot is no longer recognisable, the rewriting has become futile, seeing as the author ultimately created a new story instead of acknowledging and adapting the original myth. I am of the opinion that a successfully rewritten myth still pertains to the original plot, acknowledges the rape and rape culture and – most importantly in feminist revisionist mythmaking – highlights the voices of the victims, unlike in most existing translations where they are dismissed by means of the euphemisms used to refer to rape. An excellent example of feminist revisionist mythmaking is Pat Barker's *The Silence of the Girls* (2018). Barker reimagines Homer's *Iliad* from the perspective of Briseis – one of the Trojan women who was abducted by the Achaeans and taken first by Achilles, then by Agamemnon – who in the original version of the *Iliad* was completely silent as portrayed as an object of exchange. Barker's book is not only written from Briseis' point of view: Briseis is the narrator as well. By doing this, Barker lifted the veil of silence that has smothered the voices of women in Homer's *Iliad* – and, symbolically, women throughout history.

Rape, rape culture and the #MeToo movement

The recurring imagery of rape in the *Metamorphoses* and the reinterpretation of rape in mythology by later revisionist mythmakers deserve renewed attention considering the #MeToo

movement. To understand the root of #MeToo and the movement's potential impact on an ancient text where scenes of rape are ever-present, the concepts of rape, rape culture and consent must be explored.

The definition of rape has been debated and adjusted over the last three decades, partly due to the strong presence of feminism and feminist thinking in international criminal law (Dowds, 2018: 624). In 2000, the International Criminal Court accepted the following definition of rape: "a physical invasion of a sexual nature, committed on a person under circumstances that are coercive" (Dowds, 2018: 629). In 2005 the general definition of rape in criminal law in America was the act of "forcible penetration" (Dowds, 2018: 629). These definitions are problematic, seeing as the focus is placed on the violence of the act, and not on the consent (or lack thereof) of the victim. This implies that instead of investigating if the victim gave consent to the sexual act, only traces of violence would justify the action as rape. Thus, if there are no physical evidence of violence, the victim's case would most likely be dismissed – an injustice towards women who are raped when semi or fully unconscious, seeing as the rapist would not have to use force to complete the act. Feminists in America fought for change in the definition of rape in criminal law, seeing as the oversight of the victim's consent was highly problematic (Cohen, 2015). English criminal law has included the lack of consent as proof of rape since 1976, defining rape as sexual vaginal intercourse without the explicit consent of the victim (Dempsey, 2016: 516). [34] The English courts has since then adopted the Sexual Offences Act of 2003 which expands on the previous definition by adding that the penetration of the vagina, anus or mouth of the victim by the rapist without consent constitutes as rape (Dempsey, 2016: 517). The latter definition, which is by far the most comprehensive, will be applied to the selected scenes from Ovid's *Metamorphoses* to identify rape. [35]

[34] Sexual Offences Act of 1976.

[35] The definitions of rape and sexual assault in South African law, according to the Criminal Law Sexual Offences and Related Matters Amendment Act, is as follows: ''sexual violation includes any act which causes—
(a) direct or indirect contact between the—
(i) genital organs or anus of one person or, in the case of a female, her breasts, and any part of the body of another person or an animal, or any object, including any object resembling or representing the genital organs or anus of a person or an animal;
(ii) mouth of one person and— (aa) the genital organs or anus of another person or, in the case of a female, her breasts; (bb) the mouth of another person;

Rape culture refers to the encouragement of sexual aggression and sexual violence (Buchwald et al., 1993: vii) towards women, although in recent years this term has broadened its meaning to include sexual aggression and violence against men as well (Cohen, 2015). This encouragement is based on the beliefs that "violence […] is sexy and sexuality [is] violent" (Buchwald et al., 1993: vii), as well as society's assumption that sexual aggression by males is "natural and normal" (Barnett et al., 2018: 1220). These beliefs influence the greater cultural attitudes towards sexuality and rape, resulting in society's acceptance that "sexual violence is a fact of life and ultimately inevitable" (Barnett et al., 2018: 1220). This belief of inevitability is problematic, seeing as it prompts the attitude of "why do something to stop rape if it's going to happen anyway". Furthermore, rape culture is the dismissal and condonement of emotional and physical violence against women as normal (Buchwald et al., 1993: vii). The trauma endured by rape victims is thus ignored, which consequently silences the voices of these victims. In a rape culture, women are constantly in danger of sexual violence, aggression, and harassment such as sexual remarks, inappropriate contact, and rape (Buchwald et al., 1993: vii). The term 'rape culture' thus refers to any instance where the victim is made to feel uncomfortable in a sexual sense – ranging from sexual jokes and catcalling, to rape (Gruber, 2016: 1028).

The related term "rape-supportive culture" (Rentschler, 2014: 66) was first used by Susan Brownmiller in 1975 in her revolutionary book *Against Our Will: Men, Women and Rape* (Cohen, 2015). Brownmiller is seen as pioneer in the "feminist anti-rape movement" (Cohen, 2015). She brought out into the open issues that have existed since the ancient times, as seen

---

(cc) any other part of the body of another person, other than the genital organs or anus of that person or, in the case of a female, her breasts, which could— (aaa) be used in an act of sexual penetration;
(bbb) cause sexual arousal or stimulation;
or (ccc) be sexually aroused or stimulated thereby;
or (dd) any object resembling the genital organs or anus of a person, and in the case of a female, her breasts, or an animal;
or (iii) mouth of the complainant and the genital organs or anus of an animal;
(b) the masturbation of one person by another person;
or (c) the insertion of any object resembling or representing the genital organs of a person or animal, into or beyond the mouth of another person, but does not include an act of sexual penetration" (SAPS, https://www.saps.gov.za/resource_centre/acts/downloads/sexual_offences/sexual_offences_act32_2007_eng.pdf).

in Ovid's *Metamorphoses*: rape and rape culture. One of her main arguments is that rape plays an essential role in the "patriarchal domination of women" (Cohen, 2015). This implies that women are controlled by men in all aspects of their personal lives, as well as in the greater political, social, and professional spheres. Rape culture also controls the cultural systems and institutions, implying that it dictates how rape victims are treated and perceived – for example, how police officers receive and treat rape victims (Barnett et al, 2018: 1220). A notorious example of how rape is treated and perceived by police officers is an incident which took place on 24 January 2011 at Toronto's York University. Two male officers were asked to join a campus-wide seminar, and to lead a discussion on how women can stay safe on campus. Their advice to female students who felt threatened by the rising rates of sexual assault and rape was the following: "to stay safe [you] should avoid dressing like sluts" (O'Keefe, 2014: 2). This "advice" sparked global outrage as it again placed the blame on the victim, instead of focusing on the real problem – the rapist himself. This anger led to a global protest known as SlutWalk, and marches are still taking place across the world, from the US to China and Peru (O'Keefe, 2014: 2).[36] Victim shaming, as seen in the comment of the two Canadian police officers, is an age old tradition, and is even documented in classical mythology: Medusa was shamed and punished even though she was raped, and Juno punished the mortal victims of Jupiter out of jealousy, rather than showing compassion and sympathy.

Smith and Skinner (2017) discuss various rape myths, but for the sake of this thesis I will briefly discuss the types of rape myth that are prominent in Ovid's *Metamorphoses.*[37] These rape myths include beliefs that are rooted in victim blaming/ shaming, and beliefs that excuse

[36] SlutWalks are protests where women purposely march in "slutty" clothes in order to demonstrate that what they wear is not the problem, but rather that the rapist himself is the reason for the rape. The following is an extract from the organisers' reasoning for the protest: "We are tired of being oppressed by slut-shaming; of being judged by our sexuality and feeling unsafe as a result. Being in charge of our sexual lives should not mean that we are opening ourselves to an expectation of violence, regardless if we participate in sex for pleasure or work […] we are a movement demanding that our voices be heard" (O'Keefe, 2014: 6). The annual SlutWalks in South Africa are organised via Facebook groups such as 'SlutWalk Johannesburg'/@slutwalkjhb. Karmilla Pillay-Siokos, the director at SlutWalk Johannesburg, most recently organised a walk on 28 September 2019 where an estimated 400 people participated (Koning, 2019).

[37] The full list of rape myths discussed includes the following: "beliefs that blame the victim/ survivor; beliefs that cast doubt on allegations; beliefs that excuse the accused; and beliefs that rape only occurs in certain social groups" (Smith & Skinner, 2017: 443 – 444).

the rapist. Examples of the former are the beliefs that the victim provoked the rapist by the way she/ he dressed and behaved, and that it does not count as rape if the victim did not scream, fight back, or get injured. Beliefs that excuse the rapist include the assumptions that rape is a crime of passion, and that males cannot control their lust once they are sexually excited (Smith & Skinner, 2017: 443 – 444). The commonalities between the acts of rape and sexual assault in Ovid's *Metamorphoses* seem to be a combination of these beliefs: the victim cannot fight back, and the rapist cannot control his lust; the victim is seen as responsible for the rape or sexual assault and instead of the rapist being held accountable, the victim is blamed and ultimately metamorphosized – much like real life victims are forever changed by the atrocious acts of rape and sexual assault inflicted on them.

Monica Lewinsky wrote in an essay for *Vanity Fair* that the #MeToo movement provided the long overdue opportunity to rip away the silence that up till now has protected "powerful men when it comes to sexual assault, sexual harassment, and abuse of power" (Lewinsky, 2018). Powerful men – or rather, once powerful men – like Epstein, Weinstein, Nassar, Bill Cosby, Bob Hewitt and many others have been exposed for the sexual predators that they are when this veil of silence was finally lifted.

Analogous to the silence Lewinsky highlights, one cannot help but notice, when reading the rape and sexual assault scenes in *Metamorphoses* through the lens that the #MeToo movement provides, the thick veil of silence that protects the powerful immortal males in this work. Although the female victims in *Metamorphoses* are fictional, it is likely that the way they were treated and dismissed reflects the contemporary attitude towards women.[38] Fagan (2011: 469

[38] Horowitz (1976: 183) concluded that Aristotle's research on the biology and political rights of women – or the importance of the lack thereof – was accepted as scientific facts and deemed as universal and natural truths in medieval and early modern times. Modern scholars, such as Kaplan (1994) and Horowitz (1976), labelled these opinions as Aristotelian biological and political sexism (Horowitz, 1976: 185). Some of Aristotle's most famous anti-female findings include that the woman is nothing more than a "mutilated male" (Horowitz, 1976: 184) – an opinion that was transcribed as a fact into the fields of biology, theology, politics, and obstetrics. According to Horowitz (1976: 185), Aristotle also placed the woman in the inferior role in the process of reproduction and childbirth. He reportedly stated that it is the male's semen that plays the most important role in this process, because it is the semen that provides all incentive and form that allows the embryo to develop and gain life. The woman merely provides the uterus to serve nesting and nourishment purposes (Horowitz, 1976: 186). As per this

– 470) argues that ancient fiction – such as Ovid's *Metamorphoses* – can serve as "mirrors that reflect social attitudes, assumptions and realities" of the contemporary society, seeing as the effectiveness of the text relied on the audience being able to recognize and relate to social architypes. The influence these attitudes – including those sparked by Aristotle – had on later societies are evident in the fact that it was possible for men like Weinstein and Nassar to abuse their victims for decades without having the metaphorical veil lifted. Much like the female victims in the *Metamorphoses*, rape and sexual assault victims in the modern world have not had the voice to stand up to their rapists – until the rise of the #MeToo movement. Moments after Weinstein was found guilty of rape, women used the social media platform Twitter to praise the women who stood up against him – those who broke free from the deafening silence they had to endure for many years. Ashley Judd – an actress and the first woman to contribute her narrative of being sexually assaulted by Weinstein – thanked all the women who testified against him, stating that they "walked through hell, [and] did a public service to girls and women everywhere" (Judd, 2020). Actress Rosanna Arquette – also an accuser in the Weinstein case – praised the women for using their voices and their stories to help future victims to be heard (Arquette, 2020).

However, even before the international digital platform of #MeToo was created, a local movement rooted in protest against sexual assault and rape on South African university campuses was established. The #EndRapeCulture campaign originated on the campus of Rhodes University in Grahamstown where predominantly black female students protested against the lack of justice for rape victims, as well as the lack of accountability and action against the alleged rapists (Gouws, 2018: 3). The first form of protest was the 'RU Reference List': a list of eleven students who were suspected rapists, and who escaped any action against them after being reported for an array of sexual assaults and rapes. Gouws (2018: 4) states that between January and December 2017 a total of 21 students were raped on the Rhodes campus, and a total of zero rapists were arrested. The topless marches that followed was the result of "intersectional, radical African feminism" (Gouws, 2018: 3) and swept across most universities in South Africa. Combined with digital feminism – which refers to the use of social media platforms to protest and promote issues relating to feminism (Gouws, 2018: 7) – African feminism and its objective of #End[ing]RapeCulture has been successful in bringing more

argument, the woman's femaleness is the crippling result of her lack of maleness (Horowitz, 1976: 85), and it is this mutilation that causes her inferiority.

awareness to the crippling rates of rape and sexual assaults on South African university campuses. South African universities responded to this massive combination of physical and digital protests by appointing task teams to investigate these issues (Gouws, 2019). Many women who have been forced to be silent, or whose voices have been ignored, could find refuge and strength in these movements, and ultimately have the veil of silence lifted from their narratives.

Another form of digital feminism is the #MenareTrash campaign that was launched by South African women in 2016 (Gouws, 2019). This campaign is another response to the alarming rate of sexual violence, rape, and murder of South African women. The objective was to highlight the problematic behaviour of men in all spheres of life, towards South African women – at work, on campus, on public transport, and at home (Samanga, 2017) – through social media. Samanga (2017) reiterates that the aim of this campaign was not to insult or "name and shame" specific men, but to give an unfiltered voice to victims to bring attention to the problem of sexual violence and rape of South African women. #MenareTrash was met with critique from especially the male populace, who countered with #NotAllMenareTrash – necessitating the clarification of the #MenareTrash objectives. Gouws (2019) states that this lack of solidarity by men – especially in digital campaigns – with women who voice their narratives and seek accountability for the rapists, is not localized. She refers to the recent example of Brett Kavanaugh, Associate Justice of the Supreme Court of the United States of America, who was accused of historical rape.

Dr Christine Blasey Ford's testimony of how Kavanaugh sexually assaulted her, as well as her character, was attacked by many prominent male political figures – including the president of the United States of America, Donald Trump (Zurcher, 2018). Kavanaugh's case echoes the earlier discussions on Epstein, Weinstein, Nassar and Hewitt – all men who used their positions of power to commit sexual assault and used said power to evade prosecution for many years. Not only do the examples of Epstein, Weinstein, Nassar, Hewitt and Kavanaugh recall the rapes of mortals by powerful gods in Ovid's *Metamorphoses*, but the dismissal of the victim's painful

narrative by a powerful man – in Kavanaugh's case, President Trump – also echoes the disregard gods like Apollo and Jupiter had for the pain of their mortal victims.[39]

The South African president, however, recognised that the sexual abuse of women has become a pandemic in our country. Women's Month of 2019 in South Africa saw the horrible kidnappings, rapes, and murders of the following victims:

- Uyinene Mrwetyana a 19-year-old student at the University of Cape Town who was kidnapped, raped, and murdered after going to the post office (Lyster, 2019);
- Janika Mallo, a 14-year-old girl from Mitchell's Plain, who was raped and brutally killed by blunt force trauma to her head (February, 2019);
- Lynette Volschenck, a 32-year-old woman from Belville, whose body was cut into pieces and hidden in black bags in her apartment (Isaacs, 2019a);
- And Jesse Hess, a 19-year-old youth leader and theology student at the University of the Western Cape, who was raped and murdered in her own home (Isaacs, 2019b).

It was Mrwetyana's rape and murder that sparked a national outcry, and the online movement #AmInext? which demands the protection of our women and children. Men and women of our communities responded in anger to the rape and femicide that had bloodied Women's Month of 2019, and held protests where placards read "Am I Next," "Enough is Enough," She is all of us, we are her," and "Fuck This" (Lyster, 2019). The movement is rooted in not only the statistic that a South African woman is either raped or murdered – or both – every three hours (Lyster, 2019), but in the reality of these communities: their wives, mothers, sisters, and daughters are raped and murdered by the men they call their family, friends, and neighbours. This mass uprising against rape and femicide forced the hand of the government to address these issues: President Ramaphosa announced an Emergency Response Plan in September 2019 in which R1.6 billion would be used to combat gender-based violence and femicide (Ramaphosa, 2020).

[39] These examples are relevant to this thesis as they contribute to the understanding of both the definitions and prominence of rape culture and misogyny, which are key terms used in the analyses of the selected rape scenes in Ovid's *Metamorphoses.*

Chapter 2

This chapter will briefly discuss why Ovid may be seen as a controversial figure in Augustan Rome, why Ovid's retelling of the myths in question is unique, Ovid's approach to rape as well as the different types of rape that feature in the *Metamorphoses*.[40]

Ovid, the controversial poet

Ovid is seen as a controversial figure in the context of Augustan Rome – one who confronts and challenges the morals on which the Augustan reforms are based (Johnson, 2016). Ovid's work neither reflects the pro-Augustan patriotism (propaganda?) found in Virgil's *Aeneid,* nor does it conform to the "Augustan vision … [of] … gender roles" (Ramsby & Severy-Hoven, 2007: 43). Scholars such as Hind, who Wheeler quotes (2002: 363), argue that Virgil provided the "code model" for Roman epics, and subsequently represented the apex of Augustan literature. Thus, if the *Aeneid* is seen as the "poster epic" of Augustan literature, the *Metamorphoses* stands out as an incongruity in this genre based on its controversial themes and subject matter.

Ovid's approach to genre is, according Myers (1999: 192), identified by two main characteristics: his enduring examination of the traditional style of Augustan poetry; and his attempts to defy the confines of this prescriptive genre. The Augustan literary tradition is rooted in the strong relationship between politics and poetry: pro-Augustan poetry was written with the purpose of consolidating Augustus as the founder of a new Rome, as well as propagating the policies, reforms and legislations – especially those pertaining to moral purity, such as the laws on adultery and marriage – that Augustus implemented (Citroni, 2009: 8). Augustan poetry thus not only reflects, but is based on, the themes of the Augustan ideology: morality, purity, procreation and the deification of the Emperor himself. I agree with Williams' argument that Ovid was at the very least defiant towards Augustus. In an expansion of his argument, Williams (2009: 155) classifies Ovid as a "subversive ironist who subtly undermines Augustus" in his poetry – especially in the *Metamorphoses.* Perhaps the greatest example of this subtle subversion is Ovid's comparison of Augustus to Jupiter, seeing as this comparison superficially almost deifies Augustus, but when the character of Jupiter is analysed, it becomes

[40] It is important to note that the focus is on Ovid's retelling of the myths in his own time, and not on the evolution and history of these myths.

clear that this comparison is an insult to Augustus rather than a compliment. Ovid makes the first direct comparison between Jupiter and Augustus in Book I: "And just as your people's loyal devotion is welcome to you, Augustus, so was his subjects' to Jove" (I. 204). This "troubling" (Williams, 2009: 157) comparison is made following Ovid's description of how Jupiter destroyed mankind as punishment for a single man's crime (I. 187), implying that Jupiter's support is rooted in fear, and not adoration.[41] Furthermore, Jupiter is a serial rapist and consequently unfaithful to his wife, Juno.[42] By comparing Augustus to Jupiter, the character of Jupiter in Ovid's *Metamorphoses* thus becomes an extension (representation?) of Augustus. By creating this parallel, Ovid subtly yet ironically suggests that Augustus – as represented by Jupiter – is the most anti-Augustan character of all in the *Metamorphoses,* seeing as Jupiter's actions are the opposite of what Augustus' laws and reforms dictate.

The relationship between poetry and politics, however, extended beyond the content of a poet's work as it also determined his success as an artist. Augustus had a close relationship with the burgeoning poets of Rome, and often commissioned them to write poems or hymns for prestigious functions and ceremonies, which ultimately aided in the popularity of that specific poet. An example of such a commission was in 17 BCE, when Augustus asked Horace to write the lyrics of the hymn that was sung during the Secular Games. Ovid's banishment in 8 CE, which is argued to have been caused by the content of his poetry, is an example of how Augustus used his power to bring an end to the career of a flourishing poet (Citroni, 2009: 9) – making Ovid a "witness, and the victim, of the […] relationship between power and literature" (Citroni, 2009: 16).

Ovid defied the literary borders of the Augustan genre through the controversial themes of his works, as well as his unique way of retelling myths. This is especially illustrated in the *Metamorphoses.* Wheeler (2002: 363) includes Hind's (1998) summary of the themes in Ovid's *Metamorphoses* in his discussion on this subject. Hind, as quoted in Wheeler, states that at its core, the *Metamorphoses* bears "an uneasy mixture of courtship and rape; disguise, cross-dressing, ambiguities of sex, gender and identity." Coupled with the fifty scenes of sexual assault and rape, the *Metamorphoses* defies the patriotic, morally pure, and "sterilized" (Godman et al., 2019) prescriptions of Augustan literature. Along with his literary rebellion

[41] Lycaön was punished for questioning Jupiter's godliness when the former hosted the latter at a banquet.

[42] The rape of Io by Jupiter in Book I, and the rapes of Callisto and Europa in Book II.

towards Augustan morals and expected gender roles, Ovid also had a distinctive way of retelling myths.

Ovid's unique retelling of the selected myths

"Changes of shape, new forms, are the theme which my spirit impels me now to recite" (I: 1 – 2). These are the words with which Ovid both opens his *Metamorphoses* and enlightens his audience that his epic will be unlike any written by his predecessors – both in shape and form. Ovid delivered on his intention by challenging and changing the norms of the epic genre to which his contemporary audience was accustomed, as well as by his "remythologizing" (Segal, 1998: 9) of classics told by Lucretius and Virgil. Ovid's rebellion against Augustan morals extended to an insurgence against the traditional epic genre. Due to the works of literary heavyweights such as Homer and Virgil, this genre had a set standard of rather prescriptive norms: war, adventure, and protagonist heroes and their deeds. Gildenhard and Zissos (2016: 25) argue that Ovid not only defied, but completely "shattered" these norms by using the concept and theme of metamorphosis as the foundation of a universal history. Furthermore, the narratives in the *Metamorphoses* rarely feature a protagonist: on the contrary, the hero becomes the anti-hero. Segal (1998: 10) adds to this argument by stating that Ovid blatantly challenged one of the cornerstones of the classical epic genre: the definition of human nature which is "founded on the antithesis of human and bestial." In Ovid's *Metamorphoses* the line between human and bestial is not blurred, it is completely erased. Humans are metamorphosized into beasts, but like Io who was transformed into a heifer, still maintain their humanness in thought and reasoning.

Griffin (1977: 59) argues that Ovid's juniority to Augustan poets Virgil and Horace is the reason for his departure from the traditional epic genre. The former two poets lived through the civil wars, whereas Ovid was only twelve years old when the final war ended in 31 BCE (Griffin, 1977: 59). Poets such as Horace and Virgil thus knew hardships, instability and poverty and therefore had a great appreciation for the peace and stability with which Augustus provided Rome. Ovid grew up during a time where the fruits of war were ripe for the plucking, meaning that he had a much easier and wealthier life than his predecessors. It is possible that this led to him not having such deeply grounded appreciation for the stability associated with Augustus.

Although he strayed from the epic genre's set of norms, Ovid still had an omnipresent inter-textual relationship with the works of his predecessor, Virgil. This relationship is most prominently seen in Books XIII and XIV of the *Metamorphoses,* where Ovid used the travel route of Aeneas, which is found in Books III to VI of Virgil's *Aeneid*, as a map on which he based his reinterpretation of myths and characters from the *Aeneid* (Myers, 1999: 196). Myers argues that Ovid was an interpreter of literary tradition, rather than a producer of "reductive parody" (1999: 191 – 191). Ovid thus consulted, referenced, and adopted stories and myths told by his poetic predecessors and contemporaries – such as the myths told by Virgil in the *Aeneid* – and rewrote them to make them uniquely Ovidian.[43] Griffin (1977: 59) provides possibly one of the most significant reasons why Ovid as a poet was both unique and controversial: unlike most ancient Latin poets, "Ovid actually liked women."

To add to this argument, it is my opinion that Ovid redefined, reinterpreted, and retold these myths with the intention of shifting the focus to the female character. Thomas (2009: 303) argues that Ovid would often place significant focus on and build "crucial moments" around characters that received the opposite treatment in Virgil's *Aeneid.* An example is found in Book XIV of the *Metamorphoses* where Aeneas' journey to the underworld is summarized in a mere four lines, whereas Virgil dedicated the entire Book VI of the *Aeneid* to this journey. Instead, Ovid dedicates the majority of this narrative (XIV: 130 – 152) to the chronicles of the Sibyl: she recalls her history with Apollo and her wish for a thousand birthdays, which Apollo granted her on the condition that he have intercourse with her. This example illustrates how Ovid shifted the focus from the male character to the female character by reinterpreting and retelling a myth, consequently placing the female character at the centre of the narrative foreground (Thomas, 2009: 303). Through this approach, Ovid achieved in 8 CE what Bowers (1990: 217) encouraged 20th century feminist scholars to do: to reconstruct depictions of women in Graeco-Roman mythology to represent their emotions, intricacy, and power. It also showcases how Ovid not only "constantly challenge[d] stereotypes" (Newlands, 2009: 174), but contested his contemporaries and predecessors.

[43] Sharrock provides additional examples of how Ovid reinterpreted myths from Virgil's *Aeneid*:
Sharrock, A. 2018. 'Till Death do us Part…or Join: Love Beyond Death in Ovid's *Metamorphoses*' in *Life, Love and Death in Latin Poetry.* Montanari, F. & Rengakos, A. (eds.). D Gruyter: Berlin. 61: 125 – 127.

Another aspect that adds to Ovid's unique retelling of traditional myths is the way he presents the gods in the *Metamorphoses*. By portraying the gods with human-like emotions, and making them engage in human-like activities, Ovid simultaneously narrows the gap between Mount Olympus and Rome, as well as "almost completely divesting [these myths] of [their] primitive content" (Griffin, 1977: 62). An example of this anthropomorphism is Ovid's description of the houses of the gods on Mount Olympus. He divides Mount Olympus into suburbs, where the lesser gods and divinities live on the outskirts, and the more elite gods live closer to the hilltop where the "mighty Thunderer's royal palace" is located (I: 170). Ovid again directly compares Augustus to Jupiter through the placement of Jupiter's palace: the latter is described as "the Palatine Hill of the firmament" (I: 176). This description of Mount Olympus' suburban layout is an echo of the way in which the city of Rome was constructed: the poor lived on the outskirts, the elite closer to the royal residence, and Augustus on the Palatine Hill.

Ovid's *Metamorphoses* places an unprecedented focus on rape. Johnson (2016) argues that this uber-controversial theme of rape is the "ultimate manifestation of male power." This power includes the type of power men and gods have over women in Ovid's *Metamorphoses.* An example that illustrates these arguments is the "pointedly revisionary" (Zissos, 1999: 98) approach Ovid takes with the rape narrative of Cyane. Cyane's narrative is found within the greater narrative of Philomela's abduction and rape and is an example of Ovid's unique approach to retelling these myths in that he introduces a completely new rape narrative to this myth, placing even more of an emphasis on female rape victims in the *Metamorphoses.* Kenney's (1986: 406) research has concluded that Ovid's version of Cyane's narrative is pioneering, as no other version that predates the *Metamorphoses* includes any reference to Cyane as a nymph who suffers great emotional and physical trauma.[44]

Ovid's approach to rape in the *Metamorphoses*

Along with placing the female character in the narrative foreground, Ovid also presents those who are raped as sympathetic victims, rather than conquests of the rapist. Curran (1978: 213) argues that Ovid attempted to understand women in their entirety (including their emotions, intellect, and suffering) more than any other contemporary male author. Curran (1978: 222) further states that it is exactly this understanding of women that "most deeply engages Ovid's

[44] Versions told by Cicero and Diodorus refer to the creation of a pool named Cyane after Pluto smites a hole in the earth.

acute observation and sympathetic imagination." It is my opinion that Ovid's way of giving voices to the victims of rape and sexual assault in the *Metamorphoses* is to have placed unprecedented focus on their experiences and emotions, especially those they suffered after being raped or sexually assaulted and metamorphosised. He recognised and emphasised the extreme and severe physical, emotional, and psychological damage rape had on the victims. He explored how the victims lost their identities, their sense of selves, their relationships to others, and their humanity (Curran, 1978: 229). Ovid highlights the effects that rape and sexual violence has on a victim, which include self-blame, fear, and humiliation. When read against the backdrop of #MeToo and the testimonies of so many rape survivors who are telling their stories, it becomes clear that these consequences are still present in and part of the narratives of these survivors. It is a sobering example of the darker side of an ancient civilisation's influence on modern societies: the dominant patriarchal norms of ancient Rome that suppressed, silenced, and shamed rape victims (Snodgrass, 2018) have stood the test of time and helped shape the patriarchal cultures of the modern Western world.

McCarter, in her roundtable conversation with Tolentino (Stalnaker, 2019), states that besides the insight Ovid showed into the female condition, he stood out among Augustan poets due to how he placed great emphasis on the multiplication of trauma the victim experienced. An example would be the rape of Leucóthoë (IV: 196 – 255): she was a beautiful virgin who was raped by the Sun after he disguised himself as her mother. Instead of having sympathy for his daughter, Leucóthoë was victim blamed by her father and punished by being brutally buried deep in the earth (IV: 240). Being smothered by the immense weight of the earth on top of her (IV: 242), Leucóthoë died a slow and painful death, and she was ultimately metamorphosised into a "fully rooted frankincense shrub" (IV: 255) by the Sun. Leucóthoë thus suffered a series of traumas – from being deceived by the Sun, being raped, buried alive by her father, and finally being transformed into a tree. This is exemplary of how Ovid continued narratives of rape and sexual assault beyond the point of the assault or rape. He explored and illuminated the implications and consequences suffered by the victim (Stalnaker, 2019). The concept of trauma multiplication can be likened to raindrops on a window: a single droplet crashes into another one and drags it down as a result of its weight; with each connecting droplet, the original drop accelerates due to its sheer weight, until it eventually crashes into the bottom of the window frame. Trauma multiplies in the same way: it can drag its victim down, add new traumas along

the way, and ultimately make its victim carry a load so heavy that it causes her to crash into the ground.

Society has been preconditioned by everything from ancient literature to main-stream media, soft and hard pornography, and even some fields of psychology to accept that women enjoy being the victims of machoistic sexual fantasies, and that they want to be raped (Curran, 1978: 222). Smythe (2016) argues that South African cultural beliefs regarding women and sex, specifically what they deem romantic and erotic, are saturated with male sexual aggression. It is therefore Ovid's depiction of the female rape victim as a sympathetic, unwilling, terror-stricken character that makes his retelling of these myths (especially the scenes of sexual assault and rape) unique.[45] Curran (1978: 231) argues that Ovid illuminates the psychology of rape by placing an emphasis on "the violation of unwilling women [who are] deeply committed to the protection of their sexual integrity." These types of women are virginal maidens and nymphs sworn to celibacy.[46]

McCarter (Stalnaker, 2019) argues that Ovid deliberately wrote the scenes of sexual assault and rape in the *Metamorphoses* "as shocking as possible" to make it clear to his Roman audience that what the god is doing to the victim is, in fact, rape. The reasoning behind this is that certain types of rape were accepted, and even normal, in ancient Rome – our modern understanding of rape differs vastly from those of the ancient Romans.[47] This acceptance and normality of rape in ancient Rome possibly stems from centuries of mytho-historical influence, such as the myths relating to the founding and establishing of Rome. Witzke (2015: 251) says it best: "Rome was built on the raped and murdered bodies of women." [48] One can thus argue that Ovid wrote these scenes as violently as possible to "lay bare [the] violent universe" (Newlands, 2018: 145) the Romans lived in.

[45] This depiction will be discussed in more detail in Chapter 4.

[46] It is important to note that most of the nymphs in Ovid's *Metamorphoses* differ from the conventional nymph in Graeco-Roman mythology. The latter were women who enjoyed having sex, but the nymphs in the *Metamorphoses* are sworn to celibacy (Curran, 1978: 230).

[47] Refer to the discussion on ancient Roman rape laws in Chapter 2.

[48] The rape of Rhea Silvia, the mother of Romulus and Remus; and the rape of the Sabine women.

The rape of a noblewoman was illegal, and it is possibly for this reason that Ovid not only included, but brutally narrated, the rape of Philomela by Tereus (VI: 410 – 678) to add to the shock value of rape in the *Metamorphoses*. In terms of socio-political connotations to the legality of rape, the Romans did not consider having forcible and non-consensual sex with an enslaved woman as rape, seeing as she is not a freeborn Roman woman (Stalnaker, 2019). Curran (1978: 217) states that in Ovid's *Metamorphoses*, the possibility of rape is always looming in the background, regardless of what the narrative in the foreground is. The content of Arachne's woven picture in Book VI of Ovid's *Metamorphoses* is an example of how a narrative which does not directly relate to rape, is literally interwoven with it. Minerva challenged Arachne to determine who the superior weaver was, seeing as Arachne claimed that she was Minerva's equal when it came to weaving with wool (VI: 6). The content of Minerva's piece reflected the Olympians in all their glory and unique iconography, whilst Arachne's work focused on what Ovid called the *caelestia crimina* (celestial crimes) of the gods (Curran, 1978: 217). Arachne depicted twenty-one sexual assault and rape scenes committed by five gods: Jupiter, Neptune, Apollo, Bacchus, and Saturn (VI: 102 – 126). Jupiter's *caelestia crimina* include his rape of Europa whilst he was disguised as a bull (VI: 102 – 107), his rape of Astérië whilst being in the guise of an eagle (VI: 108), the rape of Leda by him in the form of a swan (VI: 109), the rape of Antíope by Jupiter disguised as a satyr (VI: 111), the deceitful rape of Alcména by Jupiter who disguised himself as her husband Amphítryon, and the rape of Dánaë by Jupiter in the form of showering gold (VI: 112), how he cunningly raped Aegína in the form of dazzling fire and Mnemósyne disguised as a shepherd (VI: 113), and the rape of Prosérpina – his own child with Ceres – in the form of a serpent (VI: 114). Neptune's crimes include his rape of Canace whilst disguised as a "menacing bull" (VI: 116), the rape of Alóeus by Neptune in the form of the river Enípeus and Theópane in the guise of a ram (VI: 117), the rape of Ceres by Neptune disguised as a horse (VI: 118 – 119), the rape of the once beautiful priestess Medusa by Neptune in the form of a bird (VI: 119 – 120), and the rape of Melántho by the god disguised as a dolphin. Arachne depicts Apollo in all the forms he took to deceive the victims he raped: a farmer, a hawk, a lion and with the rape of Isse, he was disguised as a shepherd (VI: 122 – 124). The god Bacchus raped Erígone in the guise of counterfeit grapes (VI: 125), and Saturn raped the mother of Chiron in the form of a horse (VI: 126).[49] Tolentino (Stalnaker, 2019)

[49] Although these rape scenes are not part of the discussions in the following chapters, it is important to reference the many rape scenes throughout Ovid's *Metamorphoses* to emphasize the point that rape and sexual assault is an integral part of the *Metamorphoses* – even in the narratives that do not explicitly deal with rape.

accurately describes Arachne and her tapestry as a #MeToo journalist of her time: she used her art to expose rapists.

It is possible that Ovid used this imminent and almost omnipresent presence of rape in the *Metamorphoses* as a metaphor to critique the acceptance and normality of rape in ancient Roman society. By depicting the rape scenes as shockingly as possible, Ovid might have given his opinion on how rape should be seen in ancient Roman society: shocking and repulsive. Curran (1978: 218) argues that Ovid aims to present rape both as an atrocious act inflicted upon a woman, as well as a "grotesque caricature of masculinity." Tolentino states in her conversation with McCarter (Stalnaker, 2019) that one of the methods Ovid implemented to make rape scenes as appalling as possible, is to place great emphasis and illumination on sex being a violent act. This method supports Curran's argument regarding Ovid's presentation of rape. Tolentino highlights the fact that when the subject matter in the *Metamorphoses* is a married couple there is no mention of sex between the involved couple. On the contrary, sex (and violent sex at that) is only part of the narratives where the relationship is non-consensual (Stalnaker, 2019).

McCarter (Stalnaker, 2019) dissects Ovid's use of *vim passa est* as an example of how he used formulaic language to highlight the brutality of rape, and consequently the violence associated with sex, in the *Metamorphoses.* She states that *vim* is derived from *vis,* which means "force" and is in Roman law a term used to broadly refer to rape. *Passa* is derived from *pati* ("to suffer"), which McCarter (2018) relates to being the unwilling recipient of sexual penetration. She refers to Seneca the Younger's use of the term *pateretur*: passively and unpleasantly enduring being penetrated by a man (McCarter, 2018). Thus, *vim passa est* is translated as: unwillingly having had to endure the force of a man's sexual penetration. To Ovid, a failed attempt at rape is almost as traumatic as a successful attempt. Curran (1978: 216) argues that Ovid saw that "failure [at rape], in its consequences for the woman, [is] almost as [serious] as success."

Different types of rape in Ovid's *Metamorphoses*

Ovid includes an array of different forms of rape in the *Metamorphoses,* which supports the argument that he aimed to shock his audience with the ever-present topic of rape. Curran (1978: 218 – 219) provides a directory of the various forms of rape that feature in Ovid's

Metamorphoses.[50] The rape of a woman whilst she is asleep rarely features in the *Metamorphoses*, whilst instantaneous rape, where the female victim is overpowered and almost immediately raped, is a more common form of rape. Rapes of a more violent nature are often linked to the longer rape narratives, and includes violence ranging from wrestling to sadism and murder. Although not discussed in detail, rape in the form of bestiality where the god transforms into an animal and rapes the female victim, does feature in Ovid's *Metamorphoses.*

The rarest form of rape in Ovid's *Metamorphoses* is aptly named the rape of the "sleeping victim" (Curran, 1978: 218). There are only two instances, one of rape and one of attempted rape: the former is Chíone being raped by Mercury after she was put to sleep by his magic "wand of sleep" (XI: 307), and the latter is Thetis who awoke after Peleus "clasped her neck in his amorous arms and attempted to rape her" (XI: 240). Sadly, this form of rape is part of the narratives of real-life rape victims: in 2012, film director Reg Traviss raped a woman whilst she was asleep in his apartment (Parsons, 2012). This is yet another example of an influential man abusing his power. This idea that a sleeping woman is a willing woman is instilled in the minds of children through romantic fairy tales such as Sleeping Beauty and Snow White. In both cases, the woman is kissed by the prince whilst she is asleep or in a comatose state and it is depicted as a romantic gesture.

Curran (1978: 218) argues that the frequency of instantaneous rapes in the *Metamorphoses* is to illustrate the "helplessness of [women] in the face of overwhelming male superiority […] [and that] the suddenness speaks to the familiar men's fantasy of instant and effortless conquest of women." An example of such a rape in Ovid's *Metamorphoses* is Jupiter's rape of Io: the god saw the "beautiful maiden" (I: 589), lustfully went after her and "stealthily raped her" (I: 600). This fantasy of male superiority and instant gratification is still very much alive today – one must look no further than advertisements for men's deodorants and scented products for proof. The image below is an advertisement for AXE shower gel, published in the UK in 2012. The product specifically for men, thus the content of the advertisement is constructed to target this audience. The advertisement contains two characters: a man lathering himself with AXE

[50] Examples of each form of rape is to follow in the discussion below. It is important to note that these discussions are not the focus of this thesis, although some of the examples are the same as the main rape scenes that will be discussed in Chapter 4. The purpose of the examples in this chapter is merely to illustrate the different types of rape.

shower gel, and a woman lathering herself with whipped cream. Besides the blatant sexual nature of the latter image, the text that accompanies each character is further proof of the desire for male superiority, sexual dominance, and instant pleasure. The message is that the cleaner a man gets by washing himself with AXE shower gel, the dirtier (in a sexual sense) any woman will get when near him.

Image 1: AXE advertisement

Curran has proven a correlation between longer rape narratives and violence: thus, the more detailed rape scenes are likely to have violent rape as subject matter. Arguably the most violent and detailed rape that is narrated in Ovid's *Metamorphoses* is one that is committed by a mortal, and not a god: the rape of Philomela by her brother-in-law, Tereus.[51] After being kidnapped and brutally raped, Philomela's tongue was "hacked out by [Tereus'] sword" (VI: 557) to silence her forever.[52]

Ovid does not go into much detail when describing the sexual act of bestiality. Besides the scenes of bestiality referred to on Arachne's embroidery, the only other narrative where Ovid discusses the subject in more detail is when Jupiter transforms into a bull to kidnap Europa.[53] Although Ovid does not describe the act of rape or bestiality between Jupiter and Europa, he ends Book II of the *Metamorphoses* with the implied image of an impending rape when Jupiter

[51] This narrative will be discussed in more detail in Chapter 4.

[52] Violent rape which results in grave bodily harm and even murder has been a damning constant throughout history. In the same way innocent fairy tales motivate the idea of the sleeping victim, pornography and live streams on the Dark Web encourage violent rapes and sexual sadism.

[53] Refer to Chapter 2 for the list of bestiality narratives depicted on Arachne's embroidery.

carried his "frightened prize" (II: 873) into the ocean. Much like violent rape and sexual sadism, bestiality is a genre of pornography and topic of live streams on the Dark Web.

One thing all the rape victims in Ovid's *Metamorphoses* have in common is their beauty. The rapist, be it a god or a mortal, cannot contain his lust once he has seen the beautiful victim, and ultimately rapes her. The victim further suffers from multiplication of trauma when she is metamorphosised. Both Tolentino and McCarter (Stalnaker, 2019) state that the victim is almost always metamorphosised into something beautiful, and that it is in this crystallised form of a beautiful object that they become even more vulnerable than they were when they were alive.[54] The "beautiful maiden" (I: 589) Io was metamorphosised into a white heifer after being raped by Jupiter; the dazzling Leucothoë was turned into a "fully rooted frankincense shrub" (IV: 254) after being raped by the Sun; and Philomela turned into an enchanting nightingale (VI: 668) when her sister sought revenge for her rape by Tereus. Their beauty thus attracts violence both in life and in death, but they are more vulnerable in the latter state as "a beautiful object can no longer oppose mistreatment […], an object can't run [and] an object is always going to be vulnerable" (Stalnaker, 2019).

Rereading Ovid's *Metamorphoses* in the age of #MeToo through a feminist lens, with specific focus on the rape scenes, thus results in an unexpected link between 21st century women and their ancient ancestors: sexual violence against women sometimes leads to unpredicted outcomes (Waldman, 2018). In Ovid's *Metamorphoses*, this outcome is the victim transforming into an object or animal, and in the 21st century, the outcome is the uprising of silenced victims of sexual assault and rape and the consequent conviction and downfall of those rapists. One crucial difference between the modern and ancient sexual assault and rape victim (in Ovid's *Metamorphoses*) is that the gods metamorphosised the victims to cast an eternal veil of silence over them, whereas many modern day women have finally found their voices and are shouting in their masses the names of their rapists. In many countries, modern victims of sexual assault and rape have, like Philomela, transformed into creatures with a loud and beautiful voice: very much like that of a nightingale.

[54] There are exceptions to this, for example the "exceedingly beautiful maiden" (Book IV: 794) Medusa who was turned into a snake-haired monster after being raped by Neptune. Even when the victim was turned into something horrible, Tolentino and McCarter's (Stalnaker, 2019) theory still resonates with these narratives as the rape was caused by the rapist's fatal attraction to the victim's beauty.

One of the great ironies of Ovid's *Metamorphoses* is that the victims are more often than not punished by another female: the goddess Juno. Curran (1978: 225) argues that there are two levels to this female-against-female victimisation: on the surface, Juno punishes the victims out of anger towards her husband's infidelity, but on a deeper level, she is the goddess of marriage and all the sacredness it entails, meaning that she punishes those who insult her patronage. In Ovid's *Metamorphoses*, she symbolises society's "attitudes toward marriage […], virginity and adultery" (Curran, 1978: 225), as well as society's enforcement of their judgements and rules. Her way of punishing victims is to metamorphosise them into animals or objects, which Curran (1978: 225) argues is another fitting metaphor for society's treatment of rape victims: "dehumanisation [and] expulsion from the human race is the ultimate excommunication from society."

The representation of women in ancient literature thus corresponds to contemporary gender attitudes in terms of the multiplication of trauma of a rape or sexual assault victim, as well as (and despite the rise of feminist thinking across the globe) the subjection of women to men. Gale (1975) quotes the following extract from Brownmiller's *Against Our Will: Men, Women and Rape* (1975):

> Man's historic desire to maintain sole, total and complete access to a woman's vagina, as codified by his earliest laws of marriage, sprang from his need to be the sole physical instrument governing impregnation, progeny and inheritance rights.[55]

This demand for absolute access, as well as the laws that granted it, has disguised the rape and sexual assault of women as a man's right. By conducting a feminist reading of the selected scenes of rape and sexual assault in Ovid's *Metamorphoses*, I hope to illustrate that Ovid did not allow the rapists in these narratives to hide behind this disguise, and that he instead gave a voice to the victims by lifting the veil of silence thrown over them by his predecessors.

[55] Brownmiller is a prominent feminist journalist whose book on rape, *Against Our Will: Men, Women and Rape* (1975) was ground-breaking.

Chapter 3

In the following chapters I will conduct a feminist rereading of the selected scenes of rape and sexual assault in Ovid's *Metamorphoses*. I will specifically focus on intellectual feminism as the foundation of these analyses.[56] The scenes of sexual assaults or rapes of Daphne, Io, Callisto, Proserpina and Cyane, Arethusa, and Philomela will be analysed in terms of the following: why the scene is classified as a rape or sexual assault, how Ovid places a focus on the victim's experience and gives her a voice, the multiplication of trauma the victim has to deal with and the reception of her rape, the symbolic meaning of the victim's metamorphosis, and contemporary readings of each scene.[57]

Daphne and Apollo

Daphne's attempted rape as a programmatic narrative

The narrative of Daphne and Apollo, found in Book I of Ovid's *Metamorphoses*, is the first account of attempted rape the reader encounters in the work and therefore serves as a programmatic narrative. It is also the first to include the imagery of prey being hunted by a predator imagery, which is repeated in the narratives of Arethusa and Philomela. Daphne's story provides a thematic backdrop of the themes of sexual assault and rape against which the reader will interpret the succeeding narratives. This narrative is also programmatic in providing the type of physical setting where the sexual assaults take place, along with the subtext it entails. Newlands (2018: 146) argues that Ovid uses the settings where the rapes and sexual assaults take place to highlight the violence and ugliness of these acts. The sexual violence in the narratives of Daphne, Io, Callisto, and Proserpina, where the settings are beautiful landscapes of forests and fields of flowers, are examples of the "violent disjunction between the beautiful appearance of the landscape and the violence that takes place there" (Newlands, 2018: 146). In the cases of Daphne and Callisto, who are virgin huntresses, Ovid uses the setting to illustrate a chilling irony:

[56] Intellectual feminism entails the feminist studying or "reading" of the representations of the female form in the visual and textual materials of a culture (Gillis, Howie & Munford: 2004: 4).

[57] The meanings of each metamorphosis and narrative will be read and analysed against the backdrop of the #MeToo movement.

> Its attractiveness is nearly always deceitful. Gods are everywhere, and the more peaceful and secret the location, the greater the hidden danger of stumbling across a deity unawares and paying the price (Jones, 2007: 8).

Summary of the rape scene

This narrative is different from the other selections in terms of the theme of rape and sexual assault due to how the god's desire for the victim is ignited. In the other scenes, the god sees the victim who is usually described as being strikingly beautiful, and he starts lusting after her, followed by an attempted rape or rape. In the case of Daphne and Apollo, the attempted rapist's "rousing passion" (I: 469) is caused by "Cupid's spiteful resentment" (I: 452 – 453) after Apollo insults his archery skills. Cupid draws two arrows: one will make its recipient fall in love, and the other will make its target repel the recipient of the first arrow. Apollo is struck with the former, and Daphne with the latter, meaning that Apollo's desire to "possess" (I: 490) Daphne, and her hatred of him, is the result of divine intervention. Apollo hunts Daphne as she desperately runs through the forest trying to escape him, and eventually, out of desperation as Apollo is drawing near, calls for her father, who is the river Penéús, to use his powers to help her escape the impending rape. Her father uses his powers of nature to transform her into a laurel tree. She is transformed from a beautiful maiden into a stationary organic object. Apollo declares that as he could not have her while she was alive, he will eternally possess her as a laurel tree.

Why it is classified as attempted rape

The longer rape scenes in Ovid's *Metamorphoses* are most often described in exceptionally violent terms. In the narrative of Daphne and Apollo, she is not raped – although, she would have been had she not been turned into a laurel tree. I can confidently conclude that she would have been raped based on the patterns in the scenes of rape that follow this programmatic narrative, as well as in the language Ovid uses. He does not use sexually suggestive imagery, as in the case of Callisto's narrative, but rather images of violence, like prey being hunted by a predator. In this narrative, Ovid focuses on the violence associated with rape instead of rape itself, and through the use of this specific imagery, the intended rape of Daphne by Apollo becomes explicit. A victim in flight is a common feature of the rape and sexual assault scenes in Ovid's *Metamorphoses.* Curran (1978: 233) argues that this image is the ultimate display and depiction of the victim's terror, "the predatory appetite of the rapist, and the dehumanising reduction of a woman to the level of a hunted animal."

Furthermore, one can argue that Daphne is violated by Apollo's gaze to such an extent that it qualifies as metaphorical rape (Curran, 1978: 222).[58] He stares at her and lusts after her lips, eyes, hands, fingers, and bare shoulders and believes that what is hidden underneath her clothes "must be even better" (*si qua latent meliora putat*, I: 502).[59] He thus literally undresses her with his eyes, which is an act of objectification modern women are all too familiar with. Jacobsen (1984: 45) states that Ovid reveals the hostile and perverse mind of Apollo to the reader through these vivid descriptions of the god's thoughts. By doing this, Ovid emphasises Apollo's role as antagonist, and Daphne's as a sympathetic victim: she is portrayed as the innocent and defenceless victim of "male machinations" (Jacobsen, 1984: 45). This description suggests that Ovid's intent is not to create a pornographic scene, but rather to emphasise Daphne's role as a victim. This is implied by the fact that the author does not explicitly sexualise Daphne's body, but places the focus squarely on Apollo's invasive objectification of her instead. McCarter (2019: 588) argues that Ovid managed to describe a scene where a woman is being hunted by a potential rapist without sexualising her by naming body parts that men and women share – thus omitting references to her breasts or genitals – and by not using adjectives that would "overly gender her body as feminine." This is evident in Ovid's description of Daphne as she flees from Apollo:

> Her limbs were exposed by the wind; the breezes which blew in her face managed also to flutter her dress; and the currents of air succeeded in blowing her tresses behind her (*nudabant corpora venti,/ obviaque adversas vibrabant flamina vestes/, et levis inpulsos retro dabat aura capillos*, I: 527 – 529).

In this scene Ovid focuses the reader's attention not on Daphne's exposed body, but on her fluttering dress blown by the wind. Even though the opportunity to sexualise Daphne presents itself, Ovid defies expectations by focusing on her as a victim who is running away by emphasising the effects of running against the wind. Prior to this scene, Ovid again emphasises the antagonistic characteristics of Apollo through the god's attempt to seduce Daphne through

[58] Metaphorical or fantasy rape refers to the suggestion of rape through the use of language and imagery. The rapist thus imagines his victim and what he will do to her, and through the descriptive language and imagery the reader can deduce that this intended action is rape (Curran, 1978: 222).

[59] For this thesis, I will be using the LOEB Classical Library's Latin text of Ovid's *Metamorphoses* (Warmington, 1971).

speech: this speech displays both Apollo's absurd narcissism, and him committing what Curran (1978: 220) has identified as "petit rape."

The concept of "petit rape" (Curran, 1978: 220) is a form of (legal) seduction where the seducer has an unfair advantage over the victim due to his powerful position.[60] Curran includes Brownmiller's definition to strengthen his own: "[petit rape] is unpleasant but not quite criminal sexual extortion" (Curran, 1978: 221). The narrative of Daphne's attempted rape by Apollo is rooted in the element of petit rape: the god's attempts to seduce the nymph by verbosely "documenting his power and exploiting it in order to intimidate [Daphne] without actually resorting to threats" (Curran, 1978: 221). Apollo's speech is saturated with self-inflation:

> Listen! I am the master of Delphi, Claros and Ténedos, Pátara's temple too. My father is Jupiter. I can reveal the past, the present and future to all who seek them. I am the lord of the lyre and song. My arrows are deadly […], healing is my invention, the world invokes me as Helper, and I am the one who dispenses the herbs with the power to cure (*mihi Delphica tellus/ et Claro et Tenedos Patareaque regia servit;/ Iuppiter est genitor; per me, quod eritque fuitque/ estque, patet; per me concordant carmina nervis./ Certa quidem nostra est […]/ Inventum medicina meum est, opiferque per orbem/ dicor, et herbarum subiecta potential nobis,* I: 515 – 522).

Even after a "terrified" (*timido,* I: 525) Daphne ran away from him, Apollo carried on with his pursuit of her by physically chasing her. Curran (1978: 221) describes Apollo as a "fatuous pest who will not take no for an answer." What is even more striking with regards to these predator-prey images, is that it is Apollo himself who uses these metaphors to describe himself. This proves that Apollo is fully aware of his position of power, and that he intends to use it violently. He describes himself as a "wolf pursuing a lamb, a lion hunting a deer [and] and eagle pouncing on fluttering doves in mid-air" (I: 505 – 507). Ovid also uses an extended simile of a hare being hunted by a greyhound (I: 533) to simultaneously describe how Apollo hunts Daphne, as well as the fear Daphne experiences whilst being hunted.[61] Stirrup (1977: 176)

[60] This behaviour from a man in a position of power is unfortunately still part of most sectors of a woman's life, including her education. An example of this type of conduct is illustrated in the case of Professor John Tolli from Southwestern College who used his influence and power over the academic careers of his students to manipulate female students into having sexual relations with him (Stegall, 2019).

[61] The fear Daphne experiences will be discussed in more detail in the next section.

argues that Ovid's use of *praedam* (loot/ bounty/ spoils of war, *Oxford Latin Dictionary*, 2002: 1427, quoted in Stirrup) to describe the hound's attempt to capture the hare is done intentionally to implicitly refer to rape based on its sexual connotation.[62] Furthermore, this connotation reminds the reader of the violence and power associated with sex: in the ancient Mediterranean world, women were often taken as taken as spoils of war, and then raped, as an assertion of power over enemies. Besides their reality, the literary reference Ovid's contemporary audience would have had was from Homer's *Iliad,* where Agamemnon and Achilles took Chryseis and Briseis as bounty during their war against Troy. Sadly, a modern audience still has real-life references to this seeing as there are still many wars being fought. Some of the most shocking examples of our times are the abduction of 276 female students from their dormitory in Chibok, Borno State, in April 2014; in March 2015, more than 300 children were abducted in Damasak; and in February 2018, 116 girls were taken from their school in Dapchi. All of these kidnappings were done by the extremist Islamic terrorist group, Boko Haram, as acts of war against Western education and the presence thereof in Nigeria, Cameroon, Chad, and Niger. The group's leader, Abubakar Shekau, released videos in which he claims responsibility for these abductions, and terrifyingly stating that these girls would be raped and sold as slaves (Olukoya, 2019). The connotation between warfare and women as spoils in Daphne's narrative thus strengthens the theme of rape and sexual assault, as Ovid implies that Daphne will become a victim of these if Apollo catches her.

As a last resort to escape the inevitable rape, Daphne is transformed into a tree: she chose to sacrifice her life and mortal form to save herself. Although Daphne is not physically raped by Apollo, he still conquers her by claiming her to be "Apollo's tree" (*arbor eris certe […] mea,* I: 558). Whilst Daphne sadly loses herself via self-sacrifice, the only tragedy Apollo suffers is losing out on rape (Johnson, 2014: 504). Jacobsen (1984: 52) says it well: "Passions may motivate both gods and men, but [in the end], only human beings suffer." Like many other characters who are metamorphosised, Daphne retains her human emotions. This is evident in the reaction she has when Apollo embraces and kisses her bark: she, in her tree-form, shuddered and "shrank" (*refugit,* I: 556) away from him. Daphne's recoil from Apollo's embraces and

[62] According to the *Oxford Latin Dictionary* (Glare, 1982) – hereafter referred to as OLD – the term *praeda* refers to the following, all of which have connotations to either violence or rape: "1. booty – which includes women – that has been taken in war or robbery, which is then plundered; 2. rewards and prizes – often including women – for efforts pertaining to battle; 3. and the prey of a hunter or predator".

kisses illustrates that his actions are invasive and unwanted. These actions are therefore another example of sexual violence, seeing as they are a form of sexual contact given to Daphne by Apollo without her consent. The idea of violence is continued when Apollo states that the wreaths made from her branches will adorn the heads of the "generals of Rome" (I: 560). Ovid thus reminds the reader of the violence associated with power and sex by using this war-related image.

Thus, the reason why one can argue that this narrative depicts the attempted rape of Daphne by Apollo lies in the description of Daphne's attempted seduction, or 'petit rape' by the god: Apollo hunting Daphne like a lion hunts a deer (I: 506), and the conclusion of this myth: when Daphne turns into a tree to escape being raped by Apollo. To complete Curran's (1978: 221) description of Apollo as a relentless seducer who would not take no for an answer, Daphne becomes the woman who eventually gives in out of pure exhaustion when she "seemed to be nodding her head in the treetop" (*adnuit utque caput visa est agitasse cacumen,* I: 567) in acknowledgement of Apollo's possession of her.

Multiplication of trauma and reception of Daphne's attempted rape

The catalyst of Daphne's raindrop trauma is physical pain: Cupid's "blunt and weighted" (I: 471) lead arrow pierces Daphne's breast. The result of this impalement is the instilment of fear in Daphne's heart: she was immediately terrified of Apollo, and "fled" (*fugit,* I: 474) into the woods for protection. Seeing as Cupid shot his arrows towards Apollo out of spite, Daphne's trauma – including her being shot, hunted by Apollo, and eventually transforming into a tree – is the direct result of a testosterone-fuelled feud between two male gods.

Besides being metamorphosised into a tree, Daphne's greatest trauma is being chased by a dangerously aroused Apollo, knowing that if he catches her it will end in rape. In the LOEB Classical Library's translation of Ovid's *Metamorphoses* (Warmington, 1971), variations of the verb *fugio* (to flee) are used to describe the reaction of the prey (Daphne) to Apollo's analogy of himself as a wolf, lion and eagle (I: 505 – 507). Raeburn's (2004) translation places an emphasis on Apollo as a predator. This is evident in both the position of the noun representing the predator (Apollo) in the sentences that describe the hunting of prey by predator, as well as that Apollo, in Raeburn's translation, describes *himself* as the predator who is hunting his prey:

> You would think I'm a wolf pursuing a lamb, a lion hunting a deer or an eagle pouncing on […] doves (I: 505 – 506).

The same passage in Warmington's (1971) more literal translation (followed by the original Latin) is as follows:

> "So does the lamb flee from the wolf; the deer from the lion; so do doves on fluttering wing flee from the eagle (*sic agna lupum, sic cerva leonem,/ sic aquilam penna fugiunt trepidante colombae,* I: 505 – 506).

The noun referring to the predator is thus placed first in the sentences in Raeburn's translation, whereas the noun referring to the prey is placed first in Warmington's translation and in the original Latin text except for the last *sic* clause where *aquilam* precedes *colombae;* however, here greater emphasis is still placed on the victim through the phrase *penna trepidante* ["fearful feathers"]). The result of this is that the antagonistic characteristics of Apollo are emphasised in Raeburn's translation, and the victimisation of Daphne in the original Latin text. Although Raeburn implemented a different approach, the essence of Ovid's original text remains: Daphne is portrayed as the innocent victim and prey of a predator who is on the hunt to satisfy his lust.

Ovid uses an extended simile of a hound chasing a hare to describe Apollo's pursuit of Daphne. In my opinion, this imagery is the most powerful in conveying the fear Daphne felt whilst being hunted by the god. The roles of Apollo as the greyhound and Daphne as the hare are made clear in the following line: "thus the god and the maiden are…/ *sic deus et virgo est,* I: 539).[63] When reading this scene, any woman who has been in a similar situation will relate to the absolute fear Daphne (the hare) feels when her potential rapist is so close to catching her that she can almost feel his hands around her, and his breath on her neck. Curran (1978: 233) argues that this type of imagery is an effective poetic tool used to make the reader experience the scene through Daphne's eyes.

As a last resort, Daphne pleads to her father to help her escape Apollo. In her cries for help, another trauma becomes clear: she blames herself for Apollo's unwanted pursuit of her. Curran

[63] This imagery is discussed in more detail in the next section.

(1978: 223) argues that one of the most undeserved burdens victims of sexual assault and rape must bear, is that of guilt. He states that both ancient and modern societies have brainwashed girls to such an extent that the victim blames herself for being sexually assaulted or raped, as she must have done something to provoke the rapist or sexual assaulter. In Daphne's case, she blames her own beauty for it has caused men to desire her. This belief that "you get what you deserve" based on your actions is identified by psychologists as the "Just World Hypothesis" (Andre & Velasquez, 2015). One does not have to look far to find examples of this in modern times, seeing as in 2020 the Western world is still saturated with people who believe that the victim of a crime most probably did something to provoke and/or deserve it. Andre and Velasquez (2015) use the example of a 22-year-old rape victim from Fort Lauderdale, Florida. She was held at knife point, kidnapped, and raped multiple times, yet the jury chose to acquit the rapist based on the following, unsympathetic argument: the victim was asking to be raped, because she wore a "white lace miniskirt, a green tank top, and no underwear." Daphne displays a version of the Just World Theory as she tragically believes that she deserves what is happening to her, because she is too beautiful.

As a result, she asks her father to "destroy" (*perde,* I: 546) this beauty in order to save her from Apollo. Although her metamorphosis saves her from being raped, she is forever transformed into a stationary being whose once beautiful legs are now rooted in the earth – making it impossible for her to escape Apollo's possession of her. Her final trauma is becoming the property of the god she so desperately tried to escape. Apollo states that if he cannot have her as a bride, he will claim her as his tree for eternity (*at, quoniam coniunx mea non potes es, arbor eris certe,* I: 557 – 558).

A modern-day reader will be reminded of the concept of an obsessive abuser who states that 'if he cannot have his victim, no one can' when reading the scene where Apollo takes possession of Daphne in her transformed state as a tree. Ovid does briefly mention how the rivers of Thessaly receive Daphne's transformation, and in doing so, reveals the patriarchal dominance of his society.[64] The rivers are "uncertain whether they ought to congratulate Daphne's father or offer condolences" (I: 577 – 578). This is reflective of patriarchy on two levels, seeing as the rivers deem that Peneüs is naturally and unquestionably more important

[64] This is based on the assumption that Ovid's retelling of these myths contains some reflection of his own society and their attitudes.

that Daphne, despite her being the victim. The first example that reflects this patriarchy is that instead of mourning the loss of Daphne, the rivers are concerned as to how they should address her father; the second example is that they somehow see it as an accomplishment for Peneüs that Apollo chose his daughter to fatally pursue.

Daphne's voice

Daphne is arguably the character from my selection of myths whom the audience gets to know best through her own words, unlike characters such as Callisto, for example, whose emotions Ovid, as the speaker, narrates. Daphne's narrative is a combination of both literary approaches – direct speech and reporting – which allows Ovid to fully introduce Daphne's personality to the reader. Ovid also describes Daphne through the eyes of Apollo, portraying him as a perverse predator who is sexually excited by Daphne's flight from him: Ovid uses the verb *movebat* (I: 532) when describing the new vigour with which Apollo chases Daphne when he sees her fleeing. The use of this verb is significant, as it means to be moved or aroused by sexual excitement (OLD). By doing this, Ovid amplifies the sympathy the reader feels for Daphne, seeing as they have an intimate glimpse into her pure thoughts and way of living, and by contrast, the perverted reasoning of Apollo.

The insight one gains from Daphne's dialogue is especially evident in the conversation she has with her father. This scene serves a dual purpose: it informs the reader of Daphne's wish to forever "remain a virgin" (*virginitate,* I: 486), as well as "underscore[s] the childlike innocence" (Jacobsen, 1984: 47) of Daphne as she lovingly clings to her father's neck – reminding one of a young girl reaching around her father's neck to embrace him. This image of innocence is violently contrasted during the next dialogue between father and daughter when Daphne pleads with her father to change her form in order to escape Apollo's pursuit (I: 544 – 546). The effect of this is that the reader deeply sympathises with Daphne, as it is strikingly evident that the innocent girl from the beginning of the narrative is now a scared and desperate victim.

The reader thus bears witness to Daphne's fears by means of Ovid's use of predator-hunting-prey images (Jacobsen, 1984: 50). Although these metaphors are not directly Daphne's voice, they still convey how she feels in that moment – thus strengthening the argument that Ovid gave these rape victims voices in how he depicted them, especially in terms of the imagery he

used. Below is the imagery used by Ovid to depict Daphne as the prey, and Apollo as the hunter. I am including both the original Latin text as well as Raeburn's translation to emphasise the point I made earlier regarding Ovid placing a focus on Daphne as prey, and Raeburn a focus on Apollo as hunter:

> "Stop, dear Daphne […] This isn't an enemy chasing you. Stop! You would think I'm a wolf pursuing a lamb, a lion hunting a deer or an eagle pouncing on fluttering doves mid-air" (*nympha, precor, Penei, mane! Non insequor hostis;/ nympha, mane! Sic agna lupum, sic cerva leonem, / sic aquilam penna fugiunt trepidante columbae,* I: 505 – 507).

Both translation and original text instil the feeling of fear in the reader and therefore accurately conveys Daphne's fear. However, when analysed one notices that this is achieved in different ways based on where the focus lies in the specific imagery. By using the verb *fugiunt* (flee) to describe the actions of the prey, and by implication Daphne's actions, Ovid places the focus on her fear as a hapless victim in this situation. Raeburn uses verbs like "hunting" and "pursuing," placing the focus on Apollo running after Daphne. Ovid's focus on the female in this narrative is remarkable and adds to the argument that his retelling of these myths challenged the patriarchal standards of his time. It is rather ironic then that a modern translation reverses this focus.[65]

> Imagine a greyhound, imagine a hare it has sighted in open country: one running to capture his prey, the other for safety. The hound is about to close in with his jaws; he believes
> he is almost there; he is grazing the back of her heels with the tip of his muzzle. […] So with Apollo and Daphne, the one of them racing in hope and the other in fear. (*Ut canis in vacuo leporem cum Gallicus arvo vidit, / et hic praedam pedibus petit, ille salutem;/ alter inhaesuro similis iam iamque tenere / sperat et extento stringit vestigia rostro […] sic deus et virgo est hic spe celer, illa timore,* I: 533 – 540).

As mentioned in the section regarding why this narrative is classified as an attempted rape, Ovid's use of *praedam* is much more effective in conveying the implicit idea of violence and

[65] Wheeler (2002: 366) states that "literary reception in classical poetry thus always involves a change to the original model. Nonetheless, it is through such imitative transformation that we can arrive at a sense of what other poets made of Ovid." The issues of translation and reception is an extremely broad topic, and this thesis does not allow the space to go into more detail. It would be interesting to compare male vs female reception and translation of Ovid's *Metamorphoses,* but seeing as there is only one completed translation done by a female, the corpus does not allow for such an analysis yet.

rape than Raeburn's use of "capture his prey." The final lines of this section cements the image of Apollo the potential rapist, and Daphne the terrified and fleeing victim: Apollo hunts Daphne filled with "hope" (*spe,* I: 539), and she flees in "fear" (*timore,* I: 539).

The theme of Daphne's fear, and by default her voice and feelings, are emphasised in the last two scenes of this narrative: her desperate plea to her father to help her escape her beauty, her human form and an impending rape by Apollo, and her metamorphosis. Her final words as a human are terrified cries of help to her father, followed by a "numbness" (*torpor,* I: 547) that overtakes her, followed by her transformation. After her metamorphosis into a laurel tree, Ovid reminds the reader that although Daphne is now a stationary organic object on the outside, she is still human on the inside – she is thus essentially trapped inside her new form. He accomplishes this by describing how she "shrank" (*refugit*, I: 556) away from Apollo when he kissed her bark.

Daphne's attempted rape: a contemporary reading

Like Callisto (see below), Daphne is a nymph who serves Diana, and chooses to remain a virgin and unmarried. As with Callisto, it is possible that Daphne's attempted rape by Apollo is a metaphor for society rejecting women like her, as she does not fit the mould of a traditional and ideal Roman woman. In the case of Callisto, where she is actually raped, this metaphor comes across more strongly. However, in Daphne's case, her otherness is made much more explicit, emphasising the fact that she strays from what Ovid's contemporary society wanted women to be. Women like these nymphs, who chose a life of virginity, rejected any male advances, and who engaged in hunting, which was seen as the "most manly of sports" (Jones, 2007: 7) by ancient Romans were not regarded as women at all. They did not display the stereotypical "female appetites." Curran (1978: 226 – 227) argues that they would have been deemed by society as the type of women who just needed "one good rape" to sort them out and make them submissive to the patriarchal powers.

Daphne's otherness is highlighted through constant comparisons made by her father and Apollo. She is an independent, strong woman who chooses to live like the virgin goddess Diana: unmarried, virginal, and roaming the woods. She is vehemently against the idea of marriage, as "marriage torches to [her] were nothing less than anathema" (*illa velut crimen taedas exosa iugales,* I: 483). Daphne's commitment to virginity is emphasised as she has no

desire for a "physical union" (I: 480). Curran (1978: 213) argues that Ovid uses the concept of virginity under the patronage of Diana to comment on the contemporary attitudes towards female virginity: instead of it representing a woman's "right to control her own body, [it represents the] denial of the right to exercise her sexuality" by the ruling patriarchal culture. In Ovid's original Latin version, he states that Daphne has no care for *Hymen* (I: 480), the god of marriage, a word which has a more explicit sexual connotation today. She is committed to preserving her hymen, which is the membrane closing the opening of the vagina and serves as proof of virginity.[66] In many southern African countries where patriarchal rule is still the norm, the virginal status, which is indicated by an intact hymen, of a woman bears similar sociocultural significance to that of a female virgin in ancient Rome: it represents purity, "upright womanhood" (Matswetu & Bhana, 2018: 1 – 2), and grants her father status. In Zimbabwe, a girl's virginity is monitored by medical, cultural, and religious practices as her virginal status upon marriage ensures both her fidelity and fertility, and of course status to her husband. As in ancient times, the male obsession with female virginity is illustrated by the traditions of the Shona culture in Zimbabwe: as part of the lobola (or bride price), the husband will pay *mombe yechimanda* – which is in the form of a cow – to his in-laws only if his wife was a virgin upon the consummation of their marriage to thank her father for ensuring that she remained a virgin. Receiving this payment brings honour upon the family, specifically the father of the bride, whilst not receiving it means that the "family loses respect and gets a bad reputation" (Matswetus and Bhana, 2018: 2 – 3). This tradition and the status it represents fuels the patriarchal obsession with female virginity and suppression of women, much like the same obsession suppressed women in ancient times.

Apart from the references to her virginity (*virginitate, virgo,* I: 487, 539), Ovid also provides detailed descriptions of how Apollo sees Daphne, or rather, how he wishes to see her: more sophisticated and more ideal, as seen in his wish that she arrange and tame her wild hair (*quid si comantur,* I: 498). Daphne is constantly depicted as being fragile in Apollo's monologue narrating her flight from him, which is in stark contrast with the independent, strong huntress the reader was introduced to at the beginning of the narrative. He urges her to be careful to not fall and scratch her "innocent" (*indignave,* I: 509) legs, and that the terrain is too "rough"

[66] The etymological link between Hymen and hymen is not entirely clear, as discussed in the following source: https://www.etymonline.com/word/hymen. It must be noted that Ovid did not use the term 'hymen' as we use it today, but rather to refer to the god Hymen.

(*aspera*, I: 510) for her fragile feet to run on. In my opinion, this explicit disparity serves as a vehicle through which Ovid commented on his society's attitude towards women. Ovid seems to be questioning why women were not allowed to be strong and unmarried by their own choosing. Thus, no matter how strong these women were, through the eyes of men, which represent the reigning patriarchy of this society, they will always seem weak. Apollo's attempted rape of Daphne is a metaphor for society's rejection of women like Daphne, as well as patriarchy trying to force Daphne to become the stereotype it wants women to be.

One of the most important metaphors that all of the rape, attempted rape and sexual assault scenes have in common is the influential male, albeit a god or mortal, using his position of power to rape or sexually assault a helpless woman. In this narrative, Apollo tries to impress and persuade Daphne by boasting about his powers as a god: he arrogantly and almost comically brags about his influence, mastery, and healing powers over gods and mortals (I: 515 – 523). It is this behaviour of self-importance that reminds a modern audience of sexual offenders and rapists like Weinstein, Nassar, Hewitt and Cosby: all men who used their positions of influence in, respectively, Hollywood and the sport scene, to rape and sexually assault women.[67]

Daphne's metamorphosis into a tree can be seen as a literal depiction of the emotional trauma, and loss of humanity, a rape victim suffers. Curran (1978: 229) states that by becoming an inanimate object, the victim becomes what she has been in the attacker's mind from the beginning: a "mere thing" that will provide him pleasure. On a psychological level, Daphne's metamorphosis symbolises a rape victim's "catatonic withdrawal from all human involvement" (Curran, 1978: 230), which is caused by the severe trauma of being raped and its physical, emotional, and psychological consequences. Furthermore, Daphne's new form as a tree who is rooted and immobile can be a metaphor for the "tonic immobility" (Crist, 2017) most victims suffer whilst being raped. This is an involuntary state of paralysis caused by fear – much like Daphne's transformation into an object that is permanently paralysed as a result of fear. In 2017, Dr Anna Moller led a study at a Stockholm rape clinic and found that 70% of rape victims experienced this state of tonic immobility whilst being raped; post-rape, many victims suffered from PTSD (Post-traumatic Stress Disorder), as well as a "disassociated, catatonic-like mental state" (Crist, 2017). Daphne's metamorphosis, despite not being raped by Apollo, is thus a

[67] There is a detailed discussion of this point in the introductory section of this thesis.

literal illustration of how the act of being hunted like prey has a severe psychological effect on the victim – potentially more damaging “than any physical invasion of her body” (Curran, 1978: 233).

Chapter 4

Io and Jupiter

Summary of the rape scene

The rape of Io by Jupiter is an example of a rape scene where the god saw a "beautiful maiden" (I: 588) and was overcome with uncontrollable lust, which resulted in her rape. The narrative starts where Io strolls through the woods when she is spotted by Jupiter. He tries to convince her to enter the shades of the woods with him boasting about his almighty power as a god. When she refuses and starts to flee, Jupiter casts a "mantle of darkness" (I: 599) over the world to both startle and confuse Io, as well as to hide his crimes from his wife, Juno. In the blinding darkness, Jupiter captures Io and rapes her (I: 600). Jupiter knows that Juno is suspicious of his activities on earth, so before his wife could piece together that he had raped his latest victim, he turns Io into a beautiful heifer (I: 611). Juno, however, sees through Jupiter's plan and demands that he give Io to her as a gift. She then places Io under the supervision of Argus, a monster with a hundred eyes, to guard her. Eventually, after many traumas suffered, which included Juno sending a demon to haunt Io, Juno metamorphosised Io into the "fair nymph" (I: 744) she once was.

Why it is classified as rape

As with many of the attempted rape, rape, and sexual assault scenes in Ovid's *Metamorphoses,* the scene consists of the following structure: the rapist sees or spies on the victim, the rapist is overcome with lust, the rapist chases the victim who tries to flee and boasts about his powers, and then the rape or sexual assault takes place. As previously stated, there did not exist a Latin word for "rape," thus Ovid attempted to explicitly state that Io was raped with the term *rapuitque pudore* (I: 600), which translates to Jupiter catching Io and "snatch[ing] away her virginity" (Segal, 2001: 81). In modern translations, such as Raeburn's, it is clearly stated that Jupiter "stealthily raped" (II: 600) Io.

Io's rape scene includes all of these elements, despite this being extremely short in comparison to the pursuit of Daphne by Apollo. The language used by Ovid to describe the pursuit and rape of Io contains elements of violence, as well as an emphasis on Io's desperate flight from Jupiter. The former is implemented to recall the violence that is associated with sex and power, which is a consistent theme throughout the rape and sexual assault scenes in Ovid's *Metamorphoses.* This includes images of "wild beasts" (*ferarum,* I: 594) roaming the woods, and Jupiter hurling

lightning (*fulmina mitto,* I: 595) to the earth. The emphasis on Io's fear is accomplished by the several references to her fleeing in only four lines: Jupiter commands her to not "run" (*fuge,* I: 596) from him after she had started to "flee" (*fugiebat,* I: 596) his pursuit, and his casting of a thick fog over the earth caused her to stop her "flight" (*fugam,* I: 600) from him. Furthermore, Ovid uses ominous images such as the "shady woods" (*nemorum umbras,* I: 591) and an all-consuming mantle of mist over the earth (*inducta latas caligine terras,* I: 599) under which Jupiter raped Io to contribute to the severity of this scene.

Multiplication of trauma and reception of Io's rape

The focus of this narrative is Io's emotional, physical, and psychological suffering, seeing as most of the final sections of Book I are dedicated to this theme. Ovid successfully conveys the idea that the punishment suffered by a rape victim is not limited to her body: Io is physically transformed into a heifer. This indicates that, like Daphne, she loses her true self at the cost of a rapist's pleasure and suffers great psychological trauma due to the "indignity and degradation of her new state" (Curran, 1978: 224). Io is treated as a pawn in the complicated marriage of Jupiter and Juno: she is initially an object of desire and sexual pleasure for Jupiter, before becoming a symbol of Juno's jealousy, and finally an object in Juno's possession when Jupiter gives Io, in her heifer form, to his wife upon her request. Throughout Io's narrative, it becomes apparent that she is a victim of both Jupiter and Juno: the former by being raped and metamorphosised by him, and the latter being tormented twice.

The catalyst of Io's trauma is of course Jupiter's pursuit and rape of her; her metamorphosis, followed by her being placed under the watch of the terrifying Argus and doomed to be haunted by a demon on account of Juno are the results. The physical consequence of this rape is Io losing her human form when Jupiter metamorphosises her into a white heifer, but as with Callisto below, she retains her humanity. She becomes the prisoner of the hundred-eyed Argus, whose gaze she could never escape. At night-time, he would imprison her in an enclosure and tie a halter around her neck, and during the day she only has bitter herbs and muddy water to survive on (I: 625 – 633). The psychological trauma caused by her metamorphosis and captivity are immense: she is excommunicated not only from humanity, but from herself. She is terrified of her own voice (*propriaque exterrita voce,* I: 638) when she opens her mouth to speak, but only a bellowing sound escapes, and she "recoil[s] from herself in a panic" (*seque exsternata refugit,* I: 641) when she sees her horned reflection in the river. This image reminds a modern

audience of a woman being held captive in a house or basement, forced to live from scraps and who is constantly being watched by her captor, as well as the horror she experiences when her cries for help cannot be heard. Possibly the most infamous example of the 21st century is that of Elisabeth Fritzl, who was held in captivity in an underground bunker by her father, Josef Fritzl, for twenty-years. During this time, she was raped more than 3 000 times, was often forced to catch and eat the rats that infested her cell and had seven children with her father. She finally escaped in April 2008 (Connolly, 2009).

Further psychological trauma is suffered by Io in the form of separation when she is finally recognised by her father: she traces her name in the sand with her hoof revealing her identity, and both father and daughter shed bittersweet tears of both joy and lamentation for they are reunited, but as animal and human. Argus disrupts this reunion by once again removing Io from her people (I: 649 – 660). The final trauma Io suffers is when Juno sends a "horrible demon" (*horriferamque Erinyn,* I: 725) to haunt Io's eyes day and night – driving her mad with terror and forcing her to wander across the world until she finally reaches the banks of the Nile (I: 725 – 728). It is here that she once more suffers the trauma of not being able to communicate – a reminder that she still has her human emotions – when she cries out to Jupiter to end her sufferings, but all that exits her mouth is her "piteous lowing" (*luctisono mugitu,* I: 732).

The multiplication of Io's trauma is extreme in comparison to the other scenes discussed. Her dehumanisation starts when she is raped and continues with her metamorphosis and abuse as an object of jealousy and rage in Juno and Jupiter's marriage. She suffers mental, psychological, and emotional trauma as she is humiliated and mortified by her own appearance, and of course excommunicated from the human race.

Io's voice

In my opinion, it is through Io's character that Ovid most explicitly illustrates his sympathetic approach to and understanding of this female victim. In contrast to Daphne's narrative, Io does not directly speak with any of the characters, except when she communicates with her father in her heifer form. Ovid thus uses a great amount of detail to describe the actions and emotions of Io in her heifer form to translate her fears and sadness. This is accomplished not only by these detailed descriptions of her actions, but by Ovid's repeated use of variations of the Latin terms for fear, terror, and tears when describing Io's emotions and what is happening to her.

The three scenes where this is most evident and successful are when Io is metamorphosised and she is confronted with her voice and reflection; when she tries to communicate with her father; and when she is driven to madness by the demon sent by Juno. Ovid uses the term *exterrita* (terrified, I: 637) to describe Io's reaction when she hears a bellowing moo instead of her human voice, and *exsternata* (in terror/ panic, I: 640) when she sees her reflection in the water. This scene, as well as the one that follows, is loaded with emotive references to further invoke sympathy from the reader: the river in which she sees herself is her father, the river-god Inachus, on whose banks she used to play as a child, but he does not recognise his daughter. An emotional and heart-breaking scene ensues when Io eventually manages to approach her father when he tries to feed her: she desperately tries to communicate her identity whilst kissing his hand. With tears (*lacrimas,* I: 646) running down her cheeks, she finally manages to reveal her identity by tracing her name with her hooves in the dust (*pulvere,* I: 649). In my opinion, Ovid's choice to use dust in this image is symbolic of Io's attempt to both stay with her father and regain her human form, seeing as dust is barren ground which can heed no results. Ovid again places great emphasis on Io's fears, frustration, and sadness in the scenes where Juno sends a demon to haunt her, and when Io once more tries to cry for help. He accomplishes this by placing the reader in Io's position by translating Io's fears from the pages to the reader's emotions. Juno sends a "horrible demon" (*horriferamque Erinyn,* I: 725) to haunt Io, causing her to flee in terror across the world until she finally reaches the banks of the Nile. It is in this scene that one can sense Io's desperations as she bellows out her final pleas of help, with "tears" (*lacrimis,* I: 732) streaming down her face.

After the many traumas she has suffered, any modern-day psychologist would diagnose Io with Post-Traumatic Stress Disorder (PTSD). The effects of this is seen in the final lines of this narrative, where Ovid makes reference to Io's human voice when she is finally transformed into a human again and tries to speak. After her many attempts of calling out for help, yet failing to do so due to her inability to speak, this moment of finally being able to again speak in her mother tongue has left Io "frightened to speak" (*metuitque loqui,* I: 745).

Io's rape: a contemporary reading

Io's narrative is rich with possible metaphorical meanings due to the many traumas she suffers. In my opinion, one of these metaphors is grounded in the structure of this narrative: the rape

scene is mentioned in one line, whilst the traumatic consequences thereof fill the rest of her narrative. This is reflective of the act of rape and the victim's suffering, seeing as the act itself is fleeting, but the emotional, physical, and psychological trauma the victim carries with her thereafter is most often for life, more commonly known as PTSD. According to Chivers-Wilson (2006: 112 – 113), some of the long-term effects of PTSD caused by rape or sexual assault are depression, a negative self-image, and self-hate caused by self-blaming. This reflects how the victim's life is forever altered at the cost of her rapist's momentary pleasure.

Curran (1978: 224) argues that Io's placement under the one-hundred eyed Argus, where she has no privacy due to his unending gaze, is a metaphor for how society sometimes negatively receives rape victims. He likens Io's situation to "a woman in a small town [who] must endure the stares of all in their knowledge that she has been raped." To add to the theme of society's negative reception of a rape victim, one can argue that Juno's punishment of Io can be seen as victim shaming and blaming. In 2017, a Johannesburg student was raped in a taxi on her way home, but she did not report the crime due to fear of being shamed and violated by the police and her community. She fell into a deep depression and was admitted to a psychiatric ward after she became suicidal. Her testimony is an example of how rape victims suffer multiple traumas, including being shamed: "Only in South Africa can a woman get into a taxi and get raped, carry the shame and the stigma of being violated and still have to defend her dignity and existence. I did not see myself going through the system, not like that […] I did not want to be the face of rape and […] I did not want to be violated through the justice system of having to sit there and prove that indeed I was raped, as if I was not there" (Diale, 2018). Another example of how a rape victim is shamed by her society is in the case of Cheryl Zondi, who accused the Nigerian televangelist Timothy Omotoso of raping her. Zondi, who bravely took the stand without the protection of anonymity, was consistently humiliated by Omotoso's lawyer, Peter Daubermann. A shocking example is when Daubermann asked Zondi to illustrate by how many centimetres Omotoso's genitalia had penetrated her (Diale, 2018).

Like Elisabeth Fritzl, Io's desperate attempts and failure to use her voice to cry for help can be seen as a metaphor for a rape victim who is held captive, and whose cries for help go unheard. Furthermore, the scene where Io is terrified of her own reflection (I: 640) can be interpreted as a metaphor of how rape victims become unrecognisable to themselves, seeing as their rape has cost them their self-worth and identities. The case of Chanel Miller, who on a night in January

2015 was raped by Brock Turner whilst she was intoxicated to the point of unconsciousness, is an example of how the victim of sexual assault or rape has altered the way she looks at herself. She states that she was so consumed with shame and guilt by both society and herself that she lost her will to live, and when passing a mirror, she did not recognise herself anymore. Miller decided that she would no longer be a victim and has become an avid activist for rape victims and the improvement of rape laws in the US (Turner, 2019).

Something of this survival instinct may also be seen in Io's story; in the final line of the narrative, Ovid describes how Io is now worshipped as a "goddess" (*dea*, I: 747). She has thus overcome being raped and being subjected to unbearable traumas to emerge a strong and admirable woman. Much like Io, many real-life victims who were raped had to overcome multiple traumas to eventually emerge as survivors.

Chapter 5

Callisto and Jupiter

Summary of the rape scene

The multiplication of trauma suffered by a rape victim is a prominent feature in the rape of Callisto by Jupiter, as she was raped, victim shamed, metamorphosised, and forced to be separated from her son for fifteen years. Callisto was a soldier in the goddess Phoebe's army and was led by Diana. Jupiter spotted Callisto whilst she was resting on the forest floor and was once more overcome by lust and the desire to conquer a new victim. He disguised himself as the goddess Diana, and in this manner won the trust of Callisto: a trust which he instantaneously betrayed when he "gripped her tight in his arms" (II: 432 – 433) and raped her. Callisto kept quiet about the rape, even though she knew that it was only a matter of time before Diana found out due to her being pregnant. Once Diana saw her condition, she chased Callisto away instead of taking pity on her favourite soldier. Juno became aware of the situation on earth and swooped "down on Callisto with eyes as mean as her purpose" (I: 470), but before she could punish her, Callisto gave birth to Arcas, the son of Jupiter. Juno metamorphosised Callisto into a terrifying bear, and after many years hiding in the shadows, Jupiter secretly transformed Callisto and their son, Arcas, into "brilliantly sparkling" (II: 508) constellations in the sky.

Why it is classified as rape

Ovid does not explicitly state that Jupiter rapes Callisto, as in the case with Philomela where he states that Tereus brutally rapes her (see below). The rape of Callisto by Jupiter is implicitly made obvious in the following ways: the metaphors referring to rape or sexual assault, the struggle between the rapist and the victim, and of course the resulting pregnancy. Before the rape takes place, Ovid uses both a metaphor and a description of Callisto's vulnerability to indicate that a rape is looming. Callisto is described as entering a forest "which no age had cut down" (*quod nulla ceciderat aetas,* II: 418) and casually de-arming herself of her bow and quiver (II: 419 – 420), which is her protection and weapons for hunting as she was a soldier. In the original Latin text, Ovid emphasises the virginal state of the forest by echoing Callisto's virginity, as she is described as an "Arcadian virgin" (II: 409). Raeburn places a stronger emphasis on Callisto as the victim by exaggerating the description of the metaphor in question. In his translation Callisto enters a forest "whose tress no axe had deflowered" (II: 419 – 420). The most likely interpretation of this metaphor is that Callisto is the virginal forest, and Jupiter

the axe that deflowers her. This imagery is extremely violent: a weapon used to destroy defenceless trees reminds one of a rapist destroying his powerless victim. Furthermore, this image of a tree being cleft open by an axe vividly reminds one of a woman's legs being violently spread open by a rapist.

There is no explicit mention of Callisto's rape in the scene where it takes place, instead it is implied by a description of Callisto's resistance against Jupiter as he "gripped her tight in his arms" (II: 433): she fought hard to escape his grip, but she was no match for the power and strength of a god, let alone a god intent on rape. Ovid indicates that Jupiter was successful in raping Callisto when Jupiter returns to the sky still flushed from his "victory" (II: 437). This rape was thus a violent one, as Callisto fought and struggled to escape being raped. Physical evidence of the rape is presented in Callisto being pregnant, as well as the way the pregnancy is described. If Callisto had willingly slept with Jupiter and was pregnant with his child, Callisto would be proud of her condition. Instead, Ovid describes her feeling towards her pregnancy as shameful (II: 462), and Juno refers to it as Callisto's "wickedness" (II: 472). This is thus very much a rape, as Jupiter violently and against Callisto's will had sex with her.

Multiplication of trauma and reception of Callisto's rape

Callisto's physical, emotional, and psychological suffering as a result of being raped by Jupiter is more than most of that of the other victims discussed in this chapter. The psychological trauma Callisto suffers when she is raped is multiplied by Jupiter's disguise as Diana. One can only imagine the betrayal and confusion Callisto felt when she went from feeling safe and content in the presence of her beloved goddess Diana the one moment, to being kissed on the lips by Jupiter in disguise in an intrusive manner – a way a "virgin goddess" (II: 431) would never kiss her companions. This moment of confusion is then made worse when Callisto realises the true identity of the god kissing her and his intentions of raping her. She further experiences physical trauma when she vehemently tries to fight him off, but she fails, and Jupiter continues to rape her: the ultimate trauma a woman can suffer. Callisto's rape by Jupiter is only the beginning of a series of traumas that ultimately cost her dearly. As a continuation of betrayal, Callisto's own body which she has sworn to Diana to keep virginal and pure, has betrayed her by carrying Jupiter's child. Being pregnant with her rapist's offspring is traumatic

in the sense that her growing belly is a constant reminder of the rape itself.[68] Added to this, Callisto had to endure nine moons (II: 453) of trying to hide her pregnancy from her peers and most importantly, Diana.

As stated in the introduction, Ovid uses the *Metamorphoses* to expose the obsession a patriarchal society had with "female modesty and virginity" (Curran, 1978: 213). This is especially evident in the myths where the victim of rape or sexual assault is a priestess, for example, Medusa, or a companion of Diana such as Callisto and Daphne, seeing as virginity symbolises the follower's dedication and devotion to the goddess in question. The followers of Diana enjoyed freedoms such as not being submissive to a man, being strong and independent, and living in undisturbed natural environments. The price for these freedoms is the followers' loyalty to the goddess, which includes sworn celibacy. Thus, Callisto losing her virginity – regardless of losing it against her will and through being raped – is an insult to Diana. When Diana found out about Callisto's pregnancy, she was angered and humiliated and chased her away. This utter rejection and "merciless persecution" (Curran, 1978: 213) by Diana adds to the long list of traumas Callisto suffers as a result of being raped by Jupiter. One can almost compare this ostracization of Callisto by Diana to a mother shunning her daughter for being raped, as Callisto was Diana's "favourite" (II: 465) companion, implying that they had a remarkably close relationship.

Diana's rejection of Callisto for losing her virginity and becoming pregnant through rape, as well as Juno's treatment of Callisto are examples of another type of trauma Callisto and modern-day rape victims suffer: victim shaming. Diana sees Callisto's pregnancy as a crime (*crimen*, II: 452); and Juno calls Callisto an "adulterous whore" (II: 471) for becoming pregnant with Jupiter's child, consequently bringing shame to Juno for displaying her husband's

[68] Lathrop's (1998: 27 – 28) research on the implications of pregnancy as a result of rape found that the pregnant woman often experiences feelings of loss and grief – most likely the loss of her innocence and the resulting grief. Depression, self-destructive behaviour, as well as disassociation of mother from foetus are also common. One of Lathrop's sources, a woman only known as MR, is herself a victim of rape and the resulting pregnancy. She reported that initially, she completely denied the existence of the foetus and dismissed its movements as "cramps" or "gas pains." MR states that she had nightmares where her new-born baby constantly made the face her rapist made when he climaxed inside of her. She wholly believed that she carried a "monster in [her] body." After giving birth, she realised that her baby was an individual separate from the rapist, and her goal in life was to protect her child from the same violence through which he was conceived.

infidelities with this pregnancy. She explicitly states that Callisto used her looks to attract Jupiter, rejecting the fact that Callisto was actually raped by him. The reception of Callisto's pregnancy by both these goddesses symbolises the parts played by both ancient and modern societies in the construction of the belief that unless a victim of rape is "beat senseless or bound hapless, what she calls rape must always require at least minimal consent on her part" (Curran, 1978: 223).

Besides being raped, the greatest physical and psychological trauma Callisto suffers is to be metamorphosised into a terrifying bear while still having human emotions. Curran (1978: 225) summarises Callisto's metamorphosis as an expression of both mental and bodily suffering which further dehumanises the rape victim. O'Bryhim (1990: 79) argues that Ovid highlights Juno's hatred of Callisto when Juno not only transforms Callisto into a bear, but by excommunicating her from even the animals by making her an outcast. Juno thus dehumanises Callisto by excommunicating her from the human race (Curran, 1978: 225). Callisto wandered aimlessly for years, terrified of wolves, hunters, and bears, even though she herself was one (II: 490 – 495). Before she was transformed, Callisto gave birth to Arcas (II: 469) and was separated from him for fifteen years (II: 496), most probably the greatest trauma a mother can experience. After many years of suffering, Callisto and Arcas were finally reunited and immortalised as "brilliantly sparkling" (II: 507) constellations in the sky. Callisto thus underwent multiple metamorphoses which all caused her tremendous physical, emotional, and psychological traumas.

Callisto's voice

Lively (2011: 36) classifies Callisto's rape in Ovid's version as "one of the most emphatic and psychologically perceptive accounts of the traumatic aftermath of rape in any work of literature, ancient or modern." It is my opinion that Ovid lifted the veil of silence from the victims of rape and sexual assault by placing extraordinary focus on the emotional and psychological experiences of the victims, both pre- and post-rape and -metamorphoses. Furthermore, Ovid gives Callisto the sympathy she so desperately craved from Diana and Juno and depicts her as a victim worthy of the reader's empathy. Although Callisto is never the first-person speaker, her emotions and traumas are conveyed through the sympathetic language Ovid uses in this narrative. It should also be noted that the majority of this narrative is dedicated to

the depictions and emotions of Callisto, placing the focus solely on her and not on the rapist. She is thus presented as a sympathetic character, and not as another notch on Jupiter's belt.

Ovid uses the physical appearance of Callisto to portray her as a sympathetic character, seeing as her experiences are reflected in how she looks: she is introduced as a beautiful, virginal maiden, who is then raped, shamed for being pregnant, transformed into a terrifying bear, and ultimately into a constellation. Ovid went to great lengths to highlight the virginal innocence of Callisto in the way he describes her and her surroundings before the rape scene to use this image as a point of reference to which all other versions of Callisto can be compared. The purpose of these contrasts is to highlight her suffering even more, seeing as she went from this pure being to the embodiment of all that is opposite of this image.[69] Ovid also uses the colour white – which represents purity – in several instances to describe Callisto's appearance, for example the "plain white band" (*vitta […] alba,* II: 413) she wears over her tresses. Bradley (2009: 19) argues that Ovid deliberately drew connections between certain colours and objects or characters with the intention of exhibiting the broader cultural ramifications connected to them. In this instance, the cultural connections the ancient Romans tied to *alba* (white) are purity and fairness (OLD). The reader is thus introduced to a pure, innocent, and virginal Callisto. This image of Callisto makes her rape all the more shocking, especially to an ancient Roman audience, seeing as she embodies purity and chastity.

Additionally, Ovid also depicts Callisto as a strong warrior: a soldier in Phoebe's army who carries with her a quiver and bow, instead of "spinning wool […] or dressing stylishly" (II: 411 – 412). Like Daphne, Callisto does not fit society's conventional mould of how an ideal Imperial Roman woman should be.[70] Callisto laying down her weapons is somewhat akin to a woman taking off her dress: she removes her protection and makes herself totally exposed. Jupiter spies on her and, seeing her "lying exhausted and unprotected" (II: 422), disguises himself as the person Callisto trusts most: Diana. Callisto thus went through a whirlwind of emotions in a matter or moments as she goes from being excited to see Diana and share her hunting stories of the day, to utter shock and panic when she realises that she had been deceived and is about to be raped by Jupiter. The way Ovid describes the physical fight between Callisto

[69] Refer to the discussion above where Callisto's innocence is discussed as being represented by the virginal forest.

[70] The possible reasons for Ovid's inclusion of non-traditional Roman women as sympathetic characters is discussed in the section below.

and Jupiter is almost heart-breaking, seeing as Callisto fights as hard as any mortal woman could against a god (II: 436 – 437), but she is finally overcome and Jupiter has his "victory" (II: 437). Ovid invokes the sympathy of the reader even more when he inserts the speaker's opinion in brackets, stating that "if only Juno had seen it, she would have been more understanding" (II: 435). After the rape, Jupiter returns to the sky, and Callisto is left alone, confused, and angry. She even now hates the forest she once loved because it knows her secret (II: 439). This reminds a modern-day reader of a scene which is sadly all too familiar: a man zipping up his trousers and leaving his victim staring blankly at the ceiling, unsure of how to return to her life. The descriptions Ovid has used up until this point contribute to the reception of Jupiter as the antagonist and Callisto as the sympathetic character.

Ovid so accurately describes Callisto's shame and inner struggles of trying to hide what had happened to her from Diana and her peers, that the reader cannot help but pity her. The image Ovid creates of an embarrassed, uneasy Callisto who could look no-one in the eye, who withdraws from her group, and who blushes as soon as someone looks at her (II: 448 – 450) is in stark contrast with the innocent, virginal warrior he introduced at the beginning of the narrative. This contradiction emphasises the trauma Callisto is suffering not only physically as she is pregnant with her rapist's child, but emotionally as she is desperately trying to hide it from Diana and her peers.

Ovid emphasises Callisto's emotional state by directly comparing her grave mood to Diana's joyful one. In doing so, he further encourages the reader to sympathise with Callisto as she is overcome with the fear of being judged by Diana. Diana finds a cool brook in which she and her nymphs were to bathe, and she exclaims her excitement to swim in this "charming spot" (II: 457). In contrast, Callisto is struck with fear and falters with a "crimson" (II: 460) face. She suffered great embarrassment when the other nymphs undressed her when she refused to do so herself, and she was left feeling ashamed and "in utter confusion" (II: 461 – 464) when her pregnant body was exposed. Rejected by Diana and the nymphs, she was forced to give birth on her own – after which she was punished by Juno both physically and emotionally. Juno called Callisto horrible names, claiming that it was her fault as an "adulterous whore" (*adultera,* II: 471) that Jupiter impregnated her. This assumption of Juno is another example of the mentality on which the "Just World Hypothesis" (Andre & Velasquez, 2015) is based: Juno assumes that Callisto provoked Jupiter into having sex with her, therefore Callisto deserves the

punishment Juno casts upon her. From the real cases discussed thus far it seems that if Callisto were to be a rape victim in modern day South Africa, and Juno's testimony were to be used as defence for Jupiter as the rapist, there would be a high probability that Jupiter would not be convicted. Smythe's (2016) findings on stereotypes and prejudices towards rape victims conclude that if it seems that the victim somehow invited the rape, be it because she accepted a drink from him or based on what she was wearing at the time, her credibility and the validity of her case would be damaged. Callisto was forced into another physical battle against a god(dess) when Juno grabbed her by the hair and dragged her down to the ground (II: 477). Ovid greatly sympathises with Callisto's struggle and conveys this by painting a picture of a desperate girl who, with outstretched arms, begged for Juno's mercy (II: 477 – 478).

Perhaps the scene where Ovid's sympathy for Callisto is most evident, is in her transformed state as a bear. He dedicates fifteen lines to her metamorphosis, as well as the anguish she suffers whilst having the body of a bear but still retaining her human emotion (II: 485). Once she completely transforms into a bear with the "ugliest jaws" (II: 481), she tries to pray to the gods for pity, but all she emits from her "hoarse throat […] [is] an angry, menacing terror-inspiring growl" (II: 484 – 485). Ovid exclaims his pity for her when he describes how she wanders the lonely fields, terrified of "yelping hounds" (II: 491), "wild beasts" (II: 493), "wolves" (II: 495), and even other bears, as she often forgot that she was one too. Juno's intentions thus seem to have been not to only excommunicate Callisto from the human race, but from the animals she was now surrounded by as well. This emphasis Ovid places on Callisto's fear of wild animals (even though in her form as a bear, she could easily scare them off) reminds the reader that she is a terrified woman trapped in the body of an animal. She continually tries calling out to the gods by standing on her back legs and lifting her paws to the sky, but all that she manages to utter are anguished groans (II: 486 – 487).

Callisto thus lives in this state for fifteen years until she finally encounters her son, Arcas, in the Erymanthian woods (II: 498). By mentioning this, Ovid reminds the reader, and evokes sympathy, that Callisto had been separated from her son for fifteen years. He describes a beautiful, yet fleeting moment when Callisto recognises her son. When a terrified Arcas throws his javelin at his mother, but the blow is blocked by Jupiter (II: 504 – 505). Mother and son are finally and eternally reunited when they are "granted places in heaven as neighbouring constellations" (II: 507).

Ovid successfully constructed the character of Callisto as a sympathetic one, and that his own sympathy for her is evident in the sensitive and detailed ways he describes her fears and emotions. I concur with Curran (1978: 213) that Ovid understands women in their entirety as illustrated in his depiction of Callisto.

Callisto's rape: a contemporary reading

The metaphorical meanings of Callisto's metamorphosis, and narrative as a whole, bursts with themes that are echoed in the #MeToo movement. Ovid's description of Callisto as a strong warrior woman is in stark contrast to how other victims of rape and sexual assault are depicted: Leucóthoë, for example, is depicted as an innocent and beautiful maiden who spins wool in her chambers with her slave girls (IV: 220). It is this disparity, as well as her physical fighting with Jupiter before he rapes her (II: 436), that highlights Callisto's strength as a woman. When taking all these elements into consideration, it seems that one of the metaphorical meanings of Callisto's rape is that even the strongest of women can be victims of rape.

Women like Daphne and Callisto were victims even before they were raped: they were "othered" by society for not fitting the mould of what an ideal Roman woman should have been. As discussed in Chapter 2, the ideal Imperial Roman woman was in essence the perfect housewife, doting mother, and child-bearer, dressed modestly, and submissive to her husband (Aldrete, 2018). Instead, Daphne and Callisto are quite the opposite of this stereotype: both are nymphs who live in the wild as virgins, they are strong-willed and have sworn off any suitors, and they have dedicated themselves and their beings to the virgin huntress goddess Diana. In the case of Callisto, she is even further removed from this stereotype as she is a warrior. In essence, Daphne and Callisto embody the idea of the ideal Roman man: they were "masculine" women in a man's world and were punished for it.[71] The results of the excommunication of such women could possibly be that these non-traditional women were more vulnerable to and at risk of being raped, and that society would not have any sympathy for them if they were raped. The rape of Callisto and any woman who did not represent the ideal Roman woman is a direct result of her otherness: she is punished for being too masculine. One can argue that

[71] Stewart (2014: 3) states that the blueprint of the ideal Roman man was based on the hyper-masculine idea of the ideal Roman soldier: "physical and spiritual strength, courage, prudence, discipline, self-mastery, unselfishness, and camaraderie."

Callisto's rape is an implicit metaphor of how society treated women who were outside of the prescriptive margins of what an ideal Roman woman should be. Since rape is representative of male power (Johnson, 2016), Callisto's rape by Jupiter, and consequent metamorphoses, can be seen as patriarchy hammering down its power on women who are too masculine, until they are made submissive and reformed. It is possible that Callisto's otherness, and what it represents, is the reason for Ovid's deeply sympathetic depiction of her character. Explicitly, Ovid illustrates how society treated women like Callisto through her rape and excommunication, but implicitly, Ovid questions this treatment of women like her through his sympathetic approach. Like Richlin I would argue that he is in no way condoning this violence against these women but is rather asking why these women are punished for their otherness, and why women are reduced and confined to stereotypes (Richlin, 1984: 76).

Juno's "merciless persecution" (Curran, 1978: 213) of Callisto after finding out that she had lost her virginity, along with the shame and guilt (*culpam,* II: 452) Callisto felt after being raped are evidence of the aforementioned patriarchal obsession with female virginity – and the consequences a woman must bear when she loses it before marriage. Women in modern day Zimbabwe, Egypt, Iran, and Georgia, for example, are still being controlled and oppressed by said obsession: men in Egypt and Georgia seek medical proof of the virginal status of their fiancés, and if they fail the tests they are left unwed; Iranian women, like rape victims in ancient Rome, who are not virgins at the time of their wedding are excommunicated and become victims of aggression; and, as recently as 2014, women in Zimbabwe who belong to a specific apostolic sect must provide their husbands with virginal girls as compensation if they themselves are not (Matswetu and Bhana, 2018: 3).

Callisto is victim shamed by both Diana and Juno, adding to the trauma she experiences post-rape. When reading this scene in light of Weinstein's trail, one cannot help but compare his lawyer, Donna Rotunno, to these females who shame another woman for being raped. Rotunno's main defence arguments when cross-examining the rape and sexual assault victims were that their agreement to accompany Weinstein to his home or hotel room meant that they were partially responsible for being sexually assaulted or raped by him, and that they allowed it to happen because they wanted to use his influence and power to "get invited to fancy parties" (Pilkington, 2020). Her attack on these victims were so extreme and degrading that the trial

had to be recessed as a victim, who in 2013 was violently raped by Weinstein on several occasions, had a panic attack whilst uncontrollably crying (Pilkington, 2020).

Jupiter disguises himself as Diana (II: 425), knowing that she is the person whom Callisto most loves and admires, and that he will in this form automatically win Callisto's trust. This theme of deception and disguise relates to the rape and molestation of children by friends and family members, seeing as these rapists and molesters are people their victims know and trust. Callisto's internal turmoil, guilt and shame when trying to hide her "secret" (II: 439) of being raped and impregnated by Jupiter resonates with a modern-day audience, especially a female one. This scene evokes not only sympathy, but empathy as well. Too many women and young girls have had a similar experience where they were raped, molested, or sexually abused by a family member or friend, and were forced to carry the burden of hiding it from their family. An example that comes to mind is the autobiography of South African Elbie Lötter, *Dis ek, Anna (It's me, Anna)*, where the author finally tells her story of being raped and abused by her stepfather as a child. She called herself "mute Anna" (Lötter, 2011), because she could not tell her mother, father, teachers, or friends what her stepfather was doing to her. She was robbed of her childhood and was crushed under the burden of having to hide being raped for decades. Jesse Hess is another example of familial betrayal, as she was raped and murdered by her cousin, David Van Boven (Isaacs, 2019b). When reading how Callisto desperately tries to call out to the gods, but all that comes out are distorted groans (II: 486), I cannot help but compare her muffled cries for help to those of a woman trapped beneath the body of her rapist.

Chapter 6

Proserpina, Cyane and Pluto

Summary of the rape scenes

Proserpina, the "virgin daughter of [goddess] Ceres" (V: 376), was innocently gathering flowers in a field when Pluto spotted her and raped her. He then abducted her and took her to the Underworld, where she became "the most powerful lady in all the Underworld" (V: 507). Even if she was now a queen, she led a sad and lonely life.

Although Proserpina does not undergo a physical metamorphosis, her entire life and surroundings do. There is, however, a character in this narrative that does undergo not only a physical metamorphosis, but a transition into death. Cyane is a Sicilian nymph who witnesses the abduction of Proserpina, and who suffers at the hands of Pluto. Cyane transforms into a massive body of water to prevent Pluto from taking Proserpina any further, Pluto "brandished his royal sceptre with all the strength of his arm" (V: 422) into Cyane's pool. This force opens up a tunnel into the Underworld through which Pluto drives his chariot. Cyane turns back into her spirit form, and due to the injury to her spring and the guilt she feels for not being able to save Proserpina, she slowly fades until "lastly the lifeblood coursing through her weakened veins was taken over by water" (V: 436 – 437). Ceres, Proserpina's mother, scours the earth for her daughter, and eventually manages to negotiate a custodial agreement between herself and Pluto: each would see Proserpina for six months of the year (V: 565).

Why it is classified as rape

What makes this narrative unique compared to the other rape and sexual assault scenes in Ovid's *Metamorphoses,* is that it contains two rape victims: Proserpina, who is physically raped, and Cyane, who is symbolically raped. The reader is constantly reminded of Proserpina's physical rape through Ovid's use of images and implicit references. The only time it is explicitly stated that she was raped, is when Cyane states that Pluto has "ravished" (*rapienda*, V: 416) Proserpina, and when she mourns both Proserpina's "rape" (*raptamque*, V: 426), and her own failure to save her from Pluto.[72] The argument in favour of Cyane's symbolic

[72] I prefer the LOEB Classics (Warmingston, 1971) translation for this line, seeing as the translator interprets *raptamque* as a violent term which implies both rape and abduction (OLD). Raeburn translates it as an abduction only. Raeburn describes Pluto as an "abductor" (Book V: 402), which again illustrates his downplaying of the

rape will be discussed in the section below, and is fundamentally based on Richlin's (1992: 162 – 163) reasoning that, although many of the rape scenes in Ovid's *Metamorphoses* are not explicit, violence in a sexual context can "stand in for the sexual [act itself]." These images and implicit references are reminders that violence and power are fundamental to the rape scenes in Ovid's *Metamorphoses.*

The images Ovid uses to imply that Proserpina was indeed raped by Pluto is grounded in presenting her as having an almost childlike innocence, which Pluto destroys.[73] As with Callisto, elements of nature (in this case, flowers) are used to represent Proserpina's virginity. Ovid emphasises Proserpina's innocence and virginity by explicitly referring to her picking "white lilies" (*candida lilia carpit,* V: 392).[74] The loss of her virginity is thus marked by the moment Pluto sweeps her away, and her beautiful flowers "fell" (*cecidere,* V: 399) from her torn tunic. Ovid's use of the term *cecidere* is further indication that what Proserpina experienced was violent, seeing as the verb *cado* can mean "to be condemned" or "to fall under the control of something or someone" (OLD). The connotation that flowers represent virginity is an image which both ancient Roman and modern Western society use: to euphemistically state that a girl has lost her virginity, one can say that she has been "deflowered." Proserpina's tunic, and what happens to it throughout this scene, is representative of what happens to her. At the beginning of the scene, she is using her tunic as a basket wherein she places the flowers, but as she is abducted by Pluto, her dress "tears" (*laniarat,* V: 398) at the top, and falls from her loosened (*remissis,* V: 399) tunic. Again, Ovid uses a term which has violent connotations to it: *laniarat,* from *lanio,* means "to rupture" or "to mangle" (OLD). When read in the context of a rape scene, is becomes clear that Proserpina's torn tunic symbolises her torn and therefore her loss of virginity. The flowers falling from Proserpina's torn tunic symbolises the violent loss of her innocence.

The connotation Ovid's contemporary Roman audience would have had with the abduction of a maiden by a powerful male, is the abduction of the Sabine women by Roman men. These women were abducted and raped with the purpose of increasing the Roman population. Thus,

---

violence Ovid associates with Pluto in the original Latin text: Pluto is called a *raptor* (Book V: 402), which means "one who ravages or plunders" and "one who carries [someone or something] off in order to violate" (OLD).

[73] This childlike depiction of Proserpina will be discussed in the section about Proserpina's voice.

[74] The cultural connotation ancient Romans had with the colour white was innocence, purity, and virginity.

when Ovid refers to Pluto as an "abductor" (*raptor,* V: 401), it is possible that a Roman audience would have deduced that an abductor will rape his prisoner. As with the previous examples, the noun Ovid uses has explicitly violent connotations: *raptor* can refer to a ravisher, thief, or debaucher (OLD). Richlin (1992: 162 – 163) argues that the rapes in the *Metamorphoses* are usually not sexually explicit and that Ovid instead uses "violence in a sexual context to stand in for the sexual." Thus, through the combined connotations of innocence and flowers, the violent aspects of the terms *cecidere* and *laniarat,* the symbolism of Proserpina's torn tunic, and violence used in the sexual context of *raptus* implicitly conveys the message that she was raped.[75]

An image that invokes the violence and power associated with rape and sexual assault is Pluto's destruction of Cyane's pool. After Cyane unsuccessfully tries to stop Pluto's chariot, the god uses all his strength to hurl his sceptre into her pool (V: 421 – 422). This is done with so much force that the earth below her pool bursts open, revealing a tunnel to Hades. Pluto's "down-plunging chariot [descended] in her cavernous depths" (*et pronos currus medio cratere recepit,* V: 425).[76] This image is extremely violent and sexually suggestive, as Pluto's force breaks open an abyss in Cyane's pool, and he forcefully drives himself through her tunnel into Hades. Segal (1969: 54) argues that this image represents a "sexual wound which symbolically parallels the rape itself." Cyane's pool itself also contains implicit evidence that Proserpina was raped by Pluto. Cyane's own voice could not tell Ceres what had happened to Proserpina, but what her pool contained spoke for itself: Ceres found her daughter's discarded girdle floating atop of Cyane's pool (V: 470). Ceres' discovery, the prior references to the tearing and undoing of Proserpina's tunic, as well as Ceres' reaction of tearing at her hair and beating on her breasts (V: 473) are indicative that something violent and sexually invasive has happened to Proserpina.

[75] *Raptus* refers to the practice of 'bride theft,' where a woman is abducted for the purpose of marriage without her or her father's consent. When taking into consideration that Pluto abducted Proserpina, and when looking at the longer versions of this myth, it becomes clear that Pluto, the *raptor,* committed *raptus,* which was illegal in Augustan Rome (Jones, 2019: 75 – 76).

[76] This line is quoted from Warmington's translation, as it describes the scene in more detail than Raeburn's translation.

Multiplication of trauma and reception of the rapes of Proserpina and Cyane

The characters of Proserpina and Cyane invoke sympathy from the reader through Ovid's respective depictions of them: Proserpina is an innocent, almost childlike girl; and Cyane is a brave nymph who stands up against a god to attempt to save Proserpina.

Proserpina

Ovid pays great attention when describing the fear Proserpina experienced when Pluto raped and abducted her and emphasises her trauma by contrasting her innocence with the physical and sexual violence of Pluto. Ovid makes it clear to his readers that Proserpina is an "innocent girl" (*simplicitas puerilibus [...] annis,* V: 400). This idea is supported by the childlike excitement with which Proserpina picks flowers, as well as her being in competition with her friends to see who gathers the most flowers (V: 395). The catalyst of her trauma is the instantaneous destruction of her pure innocence when Pluto sweeps her away and rapes her. In this moment, Proserpina undergoes a metamorphosis from a naïve girl to a rape victim. Ovid creates a heart-breaking scene of a "terrified" (*territa,* V: 397) young girl crying out to her mother and friends for help, followed by her tunic being torn and her flowers falling to the ground. When read superficially, Proserpina's distress and grief (*dolorem,* V: 400) over her lost flowers make her seem like a girl being upset over losing the bouquet she had gathered. However, this moment both symbolises the loss of her innocence and virginity, as well as how she experiences the trauma. McCarter and Tolentino (Stalnaker, 2019) argue that "the notion that [Proserpina] is focussing on the flowers indicates how she's coping in the moment," seeing as those experiencing trauma – such as rape – often focus their attention on something other than what is happening to them at that moment as a coping mechanism.

Still in Pluto's possession, Proserpina experiences a trauma similar to the trauma Io suffered when she was momentarily reunited with her father: false hope. Cyane displays an "unprecedented boldness" (Zissos, 1999: 99) when she stands up against Pluto and tries to pursue him to free Proserpina. One can only imagine the hope Proserpina must have felt in that moment, and the subsequent heartbreak when Cyane fails to save her and she was taken into the Underworld. It is here that Proserpina yet again undergoes a metamorphosis: she does not physically transform like the other victims discussed in this chapter, but her environment is completely changed. Like the victims who undergo physical metamorphoses, she is excommunicated from her people.

Proserpina's list of traumas expand when she is forced to live in total isolation from her own world as Pluto's consort. Arethusa, a water nymph relating the story, describes Proserpina as being "sad" (*tristis,* V: 506) and still showing "fear on her face" (*interrita vultu,* V: 506). The trauma Proserpina experienced when she was almost saved by Cyane is repeated when Jupiter grants Proserpina an escape from Hades, provided that she does not eat anything whilst in the Underworld (V: 530 – 531). Unfortunately, the Fates would not allow this, and they trick Proserpina into eating a pomegranate (V: 533 – 538) and thus ruins her chances and shattering her hopes of escaping.

The way Proserpina's rape is received and interpreted by Jupiter is reflective of how both ancient and modern societies either ignore or justify the rape of women. Proserpina's raindrop-trauma is thus initiated by her abduction and rape by Pluto, intensified when she twice has her hopes of escape destroyed, and worsened by the trauma of being excommunicated and separated from her mother and friends.

Cyane

Cyane displays an unprecedented act of courage when she challenges Pluto. This act of bravery, however, leads to her demise as she is symbolically raped by the god, and ultimately perishes due to her guilt and sadness. She undergoes a metaphorical metamorphoses from life into death. Cyane's initial trauma is suffering the symbolic rape of Pluto smiting her pool and penetrating the abyss (V: 421 – 422). It becomes clear that it is not the physical destruction of her pool that causes her death, but the deep distress and grief (*inconsolabile vulnus / mente,* V: 425 – 426) she experiences when she fails to save Proserpina. Ovid describes in detail how Cyane slowly perishes, invoking even more sympathy for this character.

Even though Cyane's role in this narrative is small in comparison to the length of the story, she experiences an immense amount of trauma in a short period of time. In terms of the raindrop-trauma analogy, she only has two droplets that make up the total of her trauma. Yet, these two droplets are of such significance and weight that they pull her down into the abyss of death.

Proserpina and Cyane's voices

This narrative is unique in the sense that Ovid includes not only multiple female characters who suffer trauma, but multiple female voices as well. One can describe this as a meta-narrative: it is Ovid who writes the story; the nymph Calliope who narrates it; it includes the voices of Cyane and Arethusa, and the indirect voices of Proserpina and Ceres. This section will focus on how Ovid's sympathetic approach to the characters of Proserpina and Cyane placed them in the foreground of this narrative.

Proserpina

In contrast to characters like Daphne, Proserpina does not have any direct speeches. Instead, Ovid uses detailed descriptions of her reactions to the trauma Pluto inflicts on her, as well as images of innocence, to emphasise her as a sympathetic character and victim of rape. Some of Proserpina's narrative is communicated via Arethusa, who herself is a victim of attempted rape, which adds an interesting perspective to her story. One rape victim relaying the story of another victim grants the matter *gravitas* in the sense that there is strength in numbers: the more voices speak up, the greater is the power they hold. This is clearly seen in the cases of Epstein, Weinstein, Nassar, and Hewitt where a mass of survivors told their stories and brought their rapists to justice.[77]

Ovid successfully translates the variety of emotions Proserpina experiences in a short period of time, ranging from her "excitement" (*studio,* V: 394) when picking flowers, to the "terror" (*territa,* V: 397) she experienced when Pluto abducted and raped her. He also uses imagery that is relatable to the reader, for example Proserpina collecting flowers from a field, resulting in the reader taking an empathetic approach to this young girl. Proserpina is described as experiencing a "girlish" (*puellari,* V: 394) excitement whilst she is plucking violets and white lilies from the field. This theme is repeated when her flowers fall from her tunic as Pluto abducts her, as she is described as an "innocent girl" (*simplicitas puerilibus annis,* V: 400). Her childlikeness is further displayed when her attachment to her mother is emphasised. Ovid achieves this by doubly referring to her calling out to her mother:

> Proserpina desperately cried for her mother and friends, [but] more often her mother (*dea territa maesto / et matrem et comites, sed matrem saepius […] clamat,* V: 397 – 399).

[77] The strength of the survivors' voices is discussed in the Introduction.

This image of her is placed in stark contrast with Pluto's violence as abductor and rapist, which serves the purpose of highlighting her innocence and defencelessness. Ovid goes to great lengths to depict Pluto as the antagonist, and in doing so he places the sympathetic focus on Proserpina. The language and imagery Ovid uses to describe Pluto and his surroundings are dark and ominous, which are befitting to a rapist and the ruler of the Underworld: Pluto's horses are controlled with dark "rust-dyed reins" (*obscura tinctas ferrugine habenas,* V: 402), and the deep lakes and pools his chariot traverses are "reeking with sulphur and boiling up through a crack in the earth" (*lacus altos et olentia sulphere fertur / stagna […] rupta ferventia terra,* V: 405 – 406).

Cyane

Cyane is one of two characters whose words are narrated from her own perspective. Her act of bravery when challenging Pluto is proof of Ovid's revolutionary approach to retelling myths, specifically in regard to depicting female characters as independent and strong. She is depicted as a commanding force when she shouts at the god to "halt where [he] is" (*nec longius ibitis,* V: 414) – an act that demands the respect of the reader. Her character illustrates Davis and Zarkov's (2018: 4) definition of feminist agency as she demonstrates an "active defiance and resistance to the patriarchal prescription of silence and shame" as she refuses to remain silent and let Pluto abduct and rape Proserpina.

Ovid invokes sympathy for this character when it seems that Cyane's greatest pain is caused not by her being violated by Pluto, but by her inability to save Proserpina. He dedicates eleven lines to narrate the death she suffers, which, in my view, is Ovid's way of paying respects to a brave woman, which was uncommon for Roman poets to express this kind of tribute when the woman was a rape victim. He describes how she "brooded in silence and wasted away in her tears to nothing" (*inconsolabile vulnus / mente gerit tacita lacrimisque absumitur omnis,* V: 426 – 427), until eventually the last of her lifeblood had flown from her "weakened veins" (*vitiatas venas,* V: 436). This scene is another example of Ovid's unique retelling of this myth, as no other previous versions have given a voice to this pool, nor do they include the slow death of Cyane. Kenney (1986: 406) argues that Ovid's contemporaries would have deemed this retelling as "bizarre and unexampled" based on his detailed focus on the suffering of this nymph.

Cyane helped Ceres find Proserpina even from beyond the metaphorical grave, as Ceres saw Proserpina's girdle floating in the sacred pool of Cyane (V: 468 – 470). Her character is revolutionary as Ovid is the first to give her a significant role in this narrative. Not only is she one of only two characters whose speech is presented, but she is granted "startling narrative prominence and even moral authority" (Zissos, 1999: 99) as she lectures Pluto on the proper etiquette of courtship by referring to her own relationship with the river Anápis (V: 417). She is also the only character who physically resists Proserpina's abduction by Pluto by majestically rising from "the midst of her pool as far as her waist […] and stretched her arms to the right and the left and barred the way forward" (*gurgite quae medio summa tenus exstitit alvo [...] et in partes diversas bracchia tendens / obstitit,* V: 413 – 420). This emphasises the strength and influence of Cyane's character and, in totality, illustrates how Ovid gives voices to the female victims in the *Metamorphoses.*

The rapes of Proserpina and Cyane: a contemporary reading

Ovid repeatedly emphasises the childlike and girlish innocence of Proserpina (V: 394 & 400) before she is abducted, raped, and forced to become the consort of Pluto (V: 508). A modern audience could interpret this image as a metaphor of child brides who are kidnapped and forced into marriage. This is an ancient and barbaric practice that is still taking place in the 21st century – sadly, even on our continent. South Africa, Rwanda, Kenya, Somalia, and Ethiopia are some of the countries where child-bride kidnappings are still taking place (Sa, 2018). Rape culture is inherently encoded into these cultures, as seen in Rwanda where a 2018 survey revealed that a shocking 86% of women have been forced into unwanted sexual relations (Sa, 2018). This betrayal and abuse of a young girl's innocence is eerily reflective of the rape and murder of 19-year-old Uyinene Mrewetyana. Like Proserpina, she innocently wandered in her neighbourhood, not expecting any form of threat. She went to the Clareinch Post Office, where she was raped and murdered by a 42-year-old man from Khayelitsha (Lyster, 2019).

Along with Daphne and Callisto, Cyane is a strong female character who displays bravery and independence that is uncharacteristic of an ideal ancient Roman woman. Her symbolic rape, which is similar to Callisto's physical rape and Daphne's attempted rape, can be seen as the rejection and punishment of these type of women by the patriarchal society of ancient Rome. Cyane stood up to and disrespected a powerful god, which can be interpreted as a Roman

woman disobeying and dishonouring her husband or *paterfamilias.* As discussed in the metaphorical meaning of Callisto's rape, one can argue that Ovid criticises this punishment of women who demonstrate traditional masculine qualities seeing as he depicts Cyane as both a strong and sympathetic character. Furthermore, Ovid's lengthy description of Cyane's death is, in my opinion, his way of respecting and paying tribute to a strong woman. This detailed description of her death can also be seen as a metaphor for the detrimental and often fatal effects of rape. This echoes the metaphor discussed in Io's narrative where the rape itself is instantaneous, but the effects thereof are devastating and often for life.

Jupiter dismisses Proserpina's rape by stating that, according to him, Pluto raping Proserpina is not a sexual crime (*non iniuria,* V: 525), but rather an act of love (*amor,* V: 525). This dismissal of the act of rape automatically dismisses the victim's trauma, as well as the secondary trauma suffered by the victim's family. This narrative represents Ceres' anger towards what happened to her daughter and forms part of rape culture, a culture that is sadly still integral to many cultures across the world. This scene thus represents the dangers of a patriarchal society where the pleasure of a man is deemed more important than the suffering of a woman. Sa (2018) reports that one of the dangers of forced marriages is marital rape, which in many countries is not seen as an act of sexual assault and is thus legal. In South Africa, marital rape was deemed illegal only in 1993, and in 2007 it was included in Section 56 of the Criminal Law (Sexual Offences and Related Matters) Act 32 that a rapist cannot plead innocence based on being married to the victim.

Chapter 7

Arethusa and Alpheüs

Summary of the attempted rape scene

The narrative of Arethusa and Alpheüs is an example of the attempted rape of a mortal woman by a god, and a metamorphosis not as punishment for being raped, but as a means to escape the potential rapist. Arethusa, a beautiful nymph, and worshipper of Diana unknowingly bathed in the body of water that was the river god Alpheüs. Once she was completely naked, the god started to stir and rumble, which made Arethusa jump out of the river and start running in fear. The god transformed into human form and hunted her like a wolf hunting a lamb (V: 626) for hours on end. Arethusa finally called out to Diana to help her escape her potential rapist, and the goddess initially wrapped Arethusa in a cloud to make her invisible to Alpheüs, and then turned Arethusa into water. Once Alpheüs realised what had happened, he transformed back into a river with the intention of possessing her, but Diana once again rescued Arethusa: she made an opening in the earth through which Arethusa escaped.

Why it is classified as attempted rape

Arethusa's narrative presents similarities to that of Daphne's attempted rape by Apollo: both are nymphs of Diana, both are chased and hunted by their potential rapists, and both are metamorphosised by divine beings to save them from being raped. The language and imagery used by Ovid depict Arethusa as Alpheüs' prey. These images, combined with Arethusa being naked whilst she is hunted, makes it clear that Alpheüs' intentions are to rape her.

Arethusa's account is more explicit and disturbing in the sense that she is metaphorically violated by Alpheüs, seeing as she is completely "naked" (*nudaque,* V: 595) when she swims in his waters. As she starts to flee whilst utterly "terrified" (*territaque,* V: 598), she does not have time to grab her clothes – thus remaining "naked [as she] flees" (*fugio sine vestibus,* V: 601). Ovid emphasises Alpheüs' perverseness through Arethusa's narration of her attempted escape: she states that her nakedness made Alpheüs think that she was thus "more his for the taking" (*sum visa paratior illi,* V: 603). Arethusa's nakedness thus symbolises both the position of power Alpheüs holds over her, as well as her absolute vulnerability. This level of power a rapist has over an unprotected and naked victim will remind a modern audience of the infamous and terrifying shower scene in Alfred Hitchcock's 1960's psychological thriller, *Psycho,* where

the female victim is naked and defenceless as the psychotic killer attacks her (Curran, 1978: 232).

To emphasise Arethusa's defencelessness and Alpheüs' role as potential rapist, Ovid uses metaphors and similes to depict her as vulnerable prey and Alpheüs as a relentless predator:

> As doves will flee from a menacing hawk on their fluttering wings and the menacing hawk will fly on the tail of the fluttering dove (*ut fugere accipitrem penna trepidante columbae, / ut solet accipiter trepidas urguere columbas,* V: 605 – 606);
>
> Like a lamb on hearing the howling of wolves by the fence of the fold (*anne quod agnae est, / si qua lupos audit circum stabula alta frementes,* V: 626 – 627);
>
> [Or] a cowering hare in a thorn-bush, watching the dogs' fierce muzzles, not daring to make any movement (*aut lepuri, qui vepre latens hostilla cernit / ora canum nullosque audet dare corpore motus,* V: 628 – 629).

This latter image is reflective of the image of Daphne being chased by Apollo like a hare is hunted by a greyhound (I: 333 – 335), which adds to the argument that this narrative is an attempted rape: seeing as Daphne's narrative precedes Arethusa's, the reader thus already knows that Ovid uses this type of imagery in narratives where rape and attempted rape are central themes. Daphne's narrative is seen as programmatic, as it sets the stage for the themes of rape and sexual assault to follow. This causes the reader to interpret the imagery Ovid uses in the contexts of rape, attempted rape, and sexual assault in light of Daphne's narrative.

The final image that confirms Alpheüs' intentions is his reversion into his form as a river after Arethusa's metamorphosis into water: his final attempt to rape her is to mix (*mihi misceat,* V: 638) his own water with hers. Curran (1978: 235) argues that the term *mihi misceat* has sexual connotations and is therefore indicative that Alpheüs' intentions from the onset of his pursuit of Arethusa was to rape her.

Multiplication of trauma and reception of Arethusa's attempted rape

The catalyst of most of the traumas discussed in this chapter is the moment the victims realise that they are being targeted by a potential rapists. Arethusa's confrontation with her potential rapist is the most traumatic compared to that of the other narratives, seeing as she is technically

already surrounded by him when this moment occurs. She is also completely vulnerable in the sense that she is both naked, and like Callisto, relaxing and unsuspecting of any danger. Arethusa displays an almost childlike innocence, much like Proserpina, when she splashes around in the water (V: 595). The moment marking her realisation that she is not alone and most definitely unsafe – thus the catalyst of her trauma – is when she hears a "deep […] murmer" (*sub gurgite murmur,* V: 597) calling out her name.

Similar to Cyane and Daphne's narratives and in contrast to those of Io, Callisto, Proserpina, and Philomela, Arethusa's trauma is experienced in a single day. She flees from Alpheüs' waters in the nude (*nuda […] fugere,* V: 603 – 604) like prey being hunted by a predator. The trauma of her flight in terror is worsened by her realisation that she would not be able to outrun the god. A terrifying image is created when Arethusa describes how she could see his shadow "looming" (*longam / ante pedes umbram,* V: 614 – 615) in front of her, hear the "frightening sound of his pounding footsteps (*sed certe sonitusque pedum terrebat,* V: 616) behind her, and "feel the blasts of his panting breath on the ends of [her] hairbands (*et ingens, / crinales vittas adflabat anhelitus oris,* V: 616 – 617). Again, her trauma is escalated when she realises that her only escape from the hands of her potential rapist would be to be transformed. After being exhausted from running (*fessa labore fugae,* V: 618), she called upon the goddess Diana for help, who then enshrouded Arethusa in an impenetrable cloud of mist (*nubibus unam me super iniecet*, V: 621 – 622). This scene echoes that of Daphne's attempted escape from Apollo by running, and her calling on her father to save her. One can imagine that Arethusa assumed that being surrounded by mist was Diana's only way of hiding her from her potential rapist, and that she did not expect to be transformed into a body of water. This unexpected metamorphosis thus adds to Arethusa's emotional and physical traumas.

Arethusa's final traumas are marked by her metamorphosis into water, and Alpheüs' attempt to possess her even in this form. The description of her exit from this situation reminds one of the violent imagery used in Pluto's symbolic rape of Cyane: Diana "created a cleft in the earth" (*rupit humun,* V: 639), and Arethusa escaped through this abyss to safety in Ortygia (V: 640).

Arethusa's narrative is quite literally an example of the raindrop-trauma analogy, as both the catalyst and solution to her trauma are water-related. Like Daphne, Arethusa had to suffer the trauma of losing her human form in order to escape being raped.

Arethusa's voice

Arethusa's narrative follows Calliope's narration of Proserpina's abduction and rape, and Cyane's demise. Calliope is still the orator in the story of how Arethusa came to be a water nymph, but Arethusa's narrative remains unique in the sense that she is the only character from the selected scenes to completely narrate her own experience. In a sense, both Ovid and Calliope step into the background to grant Arethusa the spotlight, leading to Arethusa having authority within Ovid's text. Through this, Ovid not only places an emphasis on her character, but also on her as narrator: a prominent and unusual role for a female character in classical literature. When reading this story against the backdrop of the #MeToo movement, it reminds one of the many rape and sexual assault survivors who have come forward tell their stories in their own voices. This element, along with the relatable situation of being naked and hunted down by a potential rapist, makes this scene all the more impactful to a modern audience.

Furthermore, the reader is provided with intimate information regarding Arethusa's personality and being before the attempted rape scene, which allows the reader to form a more personal connection with her and so feel more sympathetic towards her. She depicts herself as an insecure young nymph who values her strength and bravery (*fortis,* V: 581) more than her beauty, with which she is deeply uncomfortable and feels should be seen as a "crime" (*crimenque,* V: 584). Her strength and independence are further emphasised when she states that none of the other nymphs could compare to her when it came to hunting (V: 580).

Curran (1978: 233) notes that, as with Daphne's narrative, Ovid uses the concept of flight and the images of prey being hunted by a predator to emphasise and express the terror Arethusa is experiencing. Seeing as these images have been discussed in previous sections, this section will purely focus on the element of fear Ovid successfully conveys through the use of such imagery. As with previous narratives, Ovid uses variations of the terms *fugere* (to flee), *terrere* (to frighten), and *timor* (terror) in short succession to emphasise Arethusa's fear. She jumps in terror (*territaque insisto,* V: 598) when Alpheüs rumbles from deep beneath his waters and flees (*fugio,* V: 601) when he speaks to her. The reader is confronted with a fear-inducing image when Arethusa describes how she desperately tried to outrun the god, over mountains and rocks (V: 612). She fled as fast as she could over the inhospitable terrains whilst being naked, thus one can only imagine the pain she must have felt as the rocks cut through the soles of her feet.

The terms *timor* (terror, V: 615) and *terrebat* (frightened, V: 616) again feature in her description of Alpheüs' proximity to her in the chase.

Another element which makes this narrative unique is Arethusa's narration of her own metamorphosis, and the lack of fear she shows during the transformation. Arethusa describes herself as being a brave ((*fortis,* V: 281) huntress who preferred the life a nymph of Diana led, rather than the life her beauty could have given her. In my opinion, the lack of *timor* in Arethusa's description of her metamorphosis reiterates this image of a fierce huntress. Although she was terrified of being caught and raped, she bravely accepted her fate of becoming a water nymph.

Arethusa's attempted rape: a contemporary reading

Arethusa's nakedness plays a symbolic role in this narrative as it both represents her vulnerability, as well as the power Alpheüs has over her. This echoes Callisto's vulnerability when she lays down her hunting gear (II: 420). When read through a feminist perspective and against the backdrop of the #MeToo movement, as well as focusing on the power play represented by this scene, this scene can be interpreted as a metaphor that exploits the traditional gender roles and inequalities in which patriarchy and sexism are rooted. Tyson (2006: 85) defines these roles as men being seen as "rational, strong […] and decisive [and] women [as] emotional (irrational), weak […] and submissive." During the scene where Alpheüs chases Arethusa – as well as based on the imagery of prey and predator – Alpheüs and Arethusa are respectively representatives of these gender roles. Gender inequality is evident in the scene where Arethusa has to run over mountains and rocky terrains in the nude, compared to Alpheüs who is a powerful god. It could be argued that at the end of her narrative Arethusa displays what a patriarchal society would deem masculine qualities, what a feminist would call a woman: she is strong and brave.

As in the case of Daphne's narrative, the concept of the "Just World Hypothesis" (Andre & Velasquez, 2015) is prevalent in Arethusa's story, except that the latter narrative adds an additional layer to the perception of the victim. The parallel subtext of these narratives is that both nymphs believe that their beauty is to blame for their attempted rapes: they thus believe that they deserve what is happening to them due to their beauty. Daphne begs her father to destroy (*perde,* I: 546) her beauty as it has been the reason for too many admiring her, and

Arethusa sees her own beauty as a crime (*crimenque*, V: 584). In Arethusa's narrative, the concept of the Just World Hypothesis is fundamental to interpreting Alpheüs' assumption that Arethusa's nakedness made her "readier for his taking" (*sum visa paratior illi*, V: 603). This scene is a metaphor for society's belief that a rape victim's rape is justified if she dressed in a slutty way (as illustrated in the discussion of Daphne's narrative above, where Andre & Velasquez' (2015) discuss how a 22-year-old victim lost the case against her rapist, based on her wearing a mini-skirt and no underwear on the night of the attack.)

The theme of the victim being a beautiful maiden is constant throughout the selected scenes, but the concept of the victim blaming her beauty and/or condemning it is prevalent in the narratives of Daphne, Arethusa, and Philomela. This concept of self-blaming is a pandemic that is still present in many cultures dominated by patriarchal values. Tyson (2006: 85) states that she considers herself a "recovering patriarchal woman," seeing as she had been programmed since birth to internalise the norms and ideals of a patriarchal society. Alison Botha, a remarkable South African woman, survived a horrific ordeal. In December 1994, she was kidnapped, gang raped, and left for dead after being stabbed, disembowelled, and having her throat slashed sixteen times, but somehow gathered the strength to drag herself to find help (Botha, 2020). In her autobiography, Botha describes how she, for many years, suffered from guilt, as she thought she could have been more alert walking from her car to her apartment, before being kidnapped, and shame and self-hate as her body responded in a sexually excitable manner to being penetrated by her rapists (Botha & Thamm, 1998). She thus believed that due to her body's reaction, which is purely biological and not emotional or psychological, she contributed to being raped.

When read against the backdrop of the #MeToo movement, both Daphne and Arethusa's cries for help to their guardian gods can be seen as metaphors for both rape victims seeking psychological help, as well as the many rape survivors who shared their stories on a viral platform with the famous and influential #MeToo. One of the many significant results from this hashtag is the establishment of a universal online support community, where rape survivors share their stories, motivate, and help each other.

Chapter 8

Philomela and Tereus

Summary of the rape scene

The rape and brutal violence Philomela suffered at the hands of her brother-in-law, Tereus, is an example of a rape committed by a powerful mortal. King Tereus promised his wife, Procne, that he would journey to the house of her father to fetch her sister, Philomela, so that she might visit them. Once Tereus saw the beautiful Philomela, he became "hot with desire" (VI: 455) – to such an extent that he was driven to tears by his inflaming lust. Tereus then devised a plan to kidnap and rape Philomela: he rerouted his ship and landed in Thrace, where he took Philomela to an abandoned stone hut hidden away from civilization. He then proceeded to "brutally rape her" (VI: 524 – 525) and to prevent her from telling anyone, he grabbed her tongue and "hacked it out with his sword" (VI: 557). After a year of being held captive, Philomela managed to send a message to her sister in the form of a tapestry she had woven. This tapestry contained all the vile things Tereus had done to Philomela. After helping her sister escape, Procne and Philomela got revenge on Tereus and they were subsequently transformed into a swallow and a nightingale (VI: 668 – 669) to escape his wrath.

Why it is classified as rape

As with many of the scenes discussed in this chapter, Ovid uses violent and sexual imagery to implicitly state that Philomela is raped by Tereus. This narrative is exemplary of both violent (Curran, 1978: 218), as well as fantasy rape (Curran, 1978: 222) as Tereus first visualises and then violently acts upon his lust for Philomela. The violence in this narrative is extreme and exceptionally traumatising compared to that in the previously discussed scenes, due to the rapist being mortal and thus not having supernatural powers. Tereus uses violence to silence Philomela, where in the previous scenes, the victims were metamorphosised to accomplish this goal.

As stated above, Tereus commits both fantasy and physical rape. The former serves as a precursor for the physical rape that awaits Philomela, and also provides the reader with insight into the perverted mind of the rapist. The fantasy rape (Curran, 1978: 222) occurs when Tereus first sees Philomela and is consumed by his "lustful nature" (*innata libido / exstimulat,* VI: 459). Ovid further informs the reader of the type of person Tereus is when stating that Tereus and his fellow countrymen are known for their "proneness to sexual indulgence" (*pronumque*

genus regionibus illis / in Venerem est: flagrat vitio gentisque suoque, VI: 459 – 460), and when he is described as a "barbarian" (*barbarus*, VI: 514). Ovid uses the image of fire to describe Tereus' lust. The first reference is to the destructive power fire has, which again functions as a precursor for the imminent destruction of Philomela at his hands:

> [Tereus burns hot with desire] like fire which a farmer sets to the yellow-white corn in a field or the piles of leaves and the hay that is stored in a barn for the winter (*quam siquis canis ignem supponat aristis / aut frondem positasque cremet faenilibus herbas,* VI: 456 -457).

Jacobsen (1984: 47) argues that Ovid's use of the verb *cremet* indicates total destruction, and further states that the image of burning ripe crops could possibly have a military – thus violent – connotation as the military would burn their enemy's crops. An additional connotation could be made to this image: the destruction of Philomela's virginity by Tereus like the crops that are destroyed by fire. A possible subtext to this image is that the devastation of Philomela's virginity is the opposite of the fertility that results from consensual sexual intercourse, like in a marriage. Other references include the king's inability to control his lust, which is raging inside his heart like flames (*nec capiunt inclusas pectora flammas,* VI: 466), and inability to sleep due to these "flames' (*et ignes,* Book VI: 493). The rape fantasy Tereus has of Philomela is further perverted when his lust is fuelled by her interactions with her father. His "wicked plans" (*ipso sceleris molimine,* VI: 473) and "sinful" (*impius,* VI: 482) demeanour are revealed to the reader when he wishes that Philomela were his child after seeing how she embraces and kisses her father. Jacobsen (1984: 49) argues that Ovid implies that Tereus' lust is more dangerous than those of the gods, seeing as he has no control over his lust (VI: 490 – 493). Tereus also does not have any limits as to what ignites his lust, as seen in the aforementioned scene where the thought of incest excites him.[78]

In addition to these heralding images, the reader is again reminded that something terrible is about to happen to Philomela in Tereus' care: her father's heart is filled with and tormented by "fear and foreboding" (*timuitque suae praesagia mentis,* Book VI: 510) as he greets her. Ovid uses violent imagery of predator and prey to describe Tereus' role as captor of Philomela:

[78] Cf. Ovid's own words: *Pro superi, quantum mortalia pectora caecae / noctis habent!* (Heavens above, how blind some mortals can be to the darkness of evil! Book VI: 472-473).

> His greedy eyes never swerved from his prey, like an eagle closely watching the hare it has caught in its crooked talons and dropped in the nest high up where it cannot escape (*non aliter quam cum pedibus praedator obuncis / deposuit nido leporem Iovis ales in alto; / nulla fuga est capto, spectat sua praemia raptor* (Book VI: 515 – 517).

The physical rape takes place when Tereus confesses his horrid plan and rapes the virgin (*fassusque nefas et virginem, et unam / vi superat,* VI: 524 – 525). Ovid makes it clear that this is rape, not only through the imagery he uses after this scene, but also through Philomela's reaction: she calls him a "cruel barbarian" (*o...barbare...o crudelis,* Book VI: 533 – 534) who, through a criminal act (*facinus,* VI: 539), stole her "virginity" (*virginitas,* VI: 536). After the rape, Ovid uses shockingly violent and disturbing images to emphasise the horror and trauma Philomela has experienced. As in the narratives of Daphne and Arethusa, he again uses images of predators and prey, but in this narrative, the prey has been caught and injured, much like Philomela:

> She trembled and shook, poor girl, like a frightened lamb that's been mauled in a grey wolf's jaws but [who is] let go […] or like a white dove, escaped on her blood-drenched wings from a hawk, still shuddering, still afraid of the greedy claws that have gripped her (*illa tremit velut agna pavens, quae saucia cani / ore excussa [...] utque columba suo madefactis sanguine plumis / horret adhuc avidosque timet, / quibus haeserat, ungues,* VI: 527 - 530).

It is especially the image of a dove covered in blood (*sanguine,* VI: 529) that most vividly conveys the scene of a virgin that has been violently raped. The dove represents Philomela's purity and chasteness, which has been tainted and destroyed by Tereus, leaving her covered in her own blood.[79] Although Ovid does not use the colour white to describe the dove, there are other connotations with the animal that leads the reader to interpret this image as Philomela violently losing her virginity. The dove is an innocent and fragile creature, and therefore symbolises Philomela's own innocence and fragility. As with Proserpina's torn tunic, the blood signifies Philomela's torn hymen. Tereus is a mortal and thus uses violence to silence Philomela. In possibly the most horrific scene out of all the rape and sexual assault narratives in Ovid's *Metamorphoses,* Tereus cuts out Philomela's tongue. Ovid again emphasises Tereus' perversion when he states that even after committing this "crime, though the story is scarcely believable, Tereus

[79] In Raeburn's translation the dove is described as white.

debauched [Philomela's] body again and again" (*post facinus vix ausim credere fertur / saepe sua lacerum repetisse libidine corpus*, VI: 561 – 562).

The image of Philomela's quivering tongue writhing on the floor like the tail of a snake that has been cut in half (*mutilatae cauda colubrae,* VI: 559 – 560) has a deep-rooted sexual connotation to it: one famously based on the snakes on Medusa's head. Psychoanalysts Freud and Ferenczi have constructed a theory based on the image of Medusa's snake-covered head: they claim that Medusa is the symbol of female genitals based on the "terrifying images of male castration" (Bowers, 1990: 219), seeing as many believe that the snakes on Medusa's head are the genitalia of the men she has turned to stone. It is my opinion that Ovid's explicit description of this scenes serves both to transmit the horror of it, as well as to make an implicit insult to the rape culture of his contemporary Romans: in raping and mutilating Philomela's body, Tereus proves that he is not worthy of being called a man, as he has in a metaphorical sense castrated himself.

Multiplication of trauma and reception of Philomela's rape[80]

Philomela's rape narrative, as well the trauma she suffers after the crime, is the most violent and extreme out of all the scenes discussed in this chapter. Besides being the victim of kidnapping and rape, Philomela also suffers betrayal, excommunication, and bodily mutilation. However, she is the only rape survivor from the selection of myths who fought for her freedom, and who avenged the horrific crimes Tereus committed.

The catalyst of a long list of traumas to be suffered by Philomela is her betrayal by her brother-in-law, Tereus: instead of taking Philomela to her sister, Procne, he dragged her to a stone hut which is hidden away in an ancient forest (*in stabula alta trahit, silvis obscura vetustis,* VI: 520). This betrayal is an echo of Callisto's betrayal by Jupiter as both rapists present themselves as persons whom their victims trust. It is in this hut where the two greatest traumas Philomela is to suffer take place: she is violently raped by Tereus, and after being bound, he cuts out her tongue. Ovid describes the latter scene that marks the physical silencing of Philomela in great and gory detail to emphasise the horror and trauma Philomela suffers:

[80] It is important to note that this thesis will only discuss the traumas Philomela suffers as a direct result of the rape. Seeing as there is a limit on how much I can discuss per narrative, I will not be able to explore the rest of Philomela's story where she and Procne take revenge on Tereus by feeding him his own child (VI: 651).

> As its roots in the throat gave a flicker, the rest of it muttered and twitched where it dropped on the blood-black earth; and like the quivering tail of an adder that is chopped in half, it wriggled and writhed its way to the front of its mistress' feet (*radix micat ultima linguae, / ipsa iacet terraeque tremens inmurmurat atrae, / utque salire solet mutilatae cauda colubrae, / palpitat et moriens dominae vestigia quaerit,* VI: 557 – 560).

Newlands (2018: 153) points out that Ovid's use of the noun *stabula* – which translates to a primitive structure that houses cattle – highlights the "bestial nature of Tereus' rape and mutilation of Philomela."

Besides the obvious physical trauma Philomela suffers, she also struggles with immense guilt. Similar to Daphne and Arethusa, Philomela blames herself for somehow contributing to Tereus assuming she is his for the taking (Curran, 1978: 223). In the original text, Philomela speaks of her own crime (*criminis*, VI: 541). She is deeply ashamed and cannot look her sister in the eyes (*non attollere contra / sustinet haec [...] deiectoque in humum vultu,* VI: 605 – 607) as she believes that she has "shamed" (*dedecus*, VI: 608) Procne. Philomela slut-shames herself for being raped – a belief which is emphasised by her twice referring to herself as a "concubine" *(paelex,* VI: 537 & 606).

Ovid uses the beauty of the physical setting where the sexual assault takes place to highlight the grotesqueness of the sexual violence (Newlands, 2018: 146). In the case of Philomela's rape by Tereus, Ovid uses the lack of serene natural surroundings to comment on the horrors of her situation. She is a beautiful Athenian princess who is trapped in a hut, completely removed from civilisation (Newlands, 2018: 153), when Tereus "drags her to a remote hut, shaded by ancient woods (*in stabula alta trahit, silvis obscura vetustis*, VI: 521). One can imagine the emotional, physical, and psychological trauma Philomela endured whilst being held captive and repeatedly raped by Tereus for a year. It is during this time that Philomela becomes the only rape victim discussed in the chapter who uses her trauma and pain to grow strong. Ovid states that "suffering sharpens the wits and misfortune makes one resourceful" (*grande doloris / ingenium est, miserisque venit sollertia rebus,* VI: 574 – 575). It is due to her sharpened wits and resourcefulness that Philomela weaves the tapestry which would eventually lead to her escape and revenge on Tereus. In purple threads, this tapestry documents the "crime" (*sceleris,* VI: 578) Tereus has committed.

Philomela's voice

Ovid constructs the character of Philomela through multiple perspectives, all with the intention of conveying the trauma caused by rape, as well as to enhance the sympathy the reader feels for her. Through Philomela's own voice the reader learns of her strength, as she swears that she will have her "revenge" (*mihi poenas dabis,* VI: 544) after he rapes her. These words bear a powerful message, as they are a reference to Romulus' final threats to Remus before his death. Ovid adapted the phrase used by Ennius in *Annales: nam mi calido dabis sanguine poenas* (you shall give recompense to me with your lifeblood, I: 102 – 103).[81] Even after she physically loses her voice, Philomela manages to fulfil her promise of revenge.

Philomela is introduced to the reader through the perspective of Tereus. Tereus' characterisation as a demented pervert is illustrated by his sexual objectification, and thoughts of fantasy rape of, and incest with, Philomela. This characterisation of Terus serves the purpose of both alienating the reader from him and creating sympathy for Philomela. Barring the perversion of Tereus from these scenes, Philomela is presented as a loyal daughter who has a close relationship with her father, Pandion, as demonstrated in the tearful (*lacrimis,* VI: 495) goodbye between them. The scenes that follow are presented through a combination of the narrator's descriptions, and Philomela's own voice and actions. This combination solidifies Philomela as a sympathetic character, based on the combined sympathetic depictions generated by her own voice and actions, and those of Ovid's sympathetic portrayal of female rape victims.

One of the methods Ovid employs to present Philomela as a sympathetic character, is through violent imagery of prey and predator, which emphasises Tereus' power over her.[82] The idea of Philomela's helplessness and fear, likened to that of a lamb (VI: 527) or a dove (VI: 529) being caught by a predator, is emphasised by the way Ovid describes the terror she experiences during

[81]From the Latin text and translation of Warmington, 1935. Zetzel (1983: 252) argues that poets would often allude to passages from their predecessors to provide poetic meaning and a "subtext of allusions" – granted that the audience are familiar with the referenced text in question. Ovid is not the only Roman poet who used this powerful line from Ennius' *Annales.* Virgil (as translated by West, 2003) alludes to *Annales* I: 102 – 103 in the *Aeneid:* Volcens cries out *tu tamen interea calido mihi sanguine poenas* (For the moment, your lifeblood will pay me, IV: 422)

[82] These images were discussed in previous sections.

and after being raped. The image of Philomela being "pale and shaking in abject terror" (*pallentem trepidamque et cuncta timentem,* VI: 521) prior to being raped, and her desperate cries for her father to save her (VI: 525) are described in such detail that it could place the reader in Philomela's position.[83] Her body's immediate reactions after being raped were to tremble and shake (*illa tremit,* VI: 527), to tear at her hair (*passos laniata capillos,* VI: 531) and cry in grief (*lugenti,* VI: 532). These are reactions any rape victim can relate to. Thus, the audience's reception of Philomela as a sympathetic character will shift to that of empathy from readers who are survivors of rape and sexual assault.

Philomela's direct speech following her rape garners both sympathy and respect from the reader, seeing as she initially mourns the desecration of her chaste body as well as blames herself for being raped, but she gradually gathers the courage and anger to threaten Tereus (VI: 533 – 549). She threatens that she will proclaim to the world the "crime" (*criminis,* VI:541) he has committed by shouting it in the "marketplace" (*in populous veniam,* VI: 546), as prisoner in the woods she will cry it aloud to the trees until even "the rocks will know and be moved to pity" (*et conscia saxa movebo,* VI: 548), and she will make sure that even the "sky will listen" (*audiet haec aether,* VI: 549). Tereus' reaction to her threats is a first in the rapist-victim dynamics discussed in this chapter: he is terrified (*metus est,* VI: 550), most probably because he is a mortal. To a modern-day reader, this character development is reminiscent of the process the voices behind #MeToo went through: they were raped, went through the stages of grief, and finally stood up to their rapists.

Philomela's ability to speak is lost when Tereus, out of fear, cuts out her tongue (VI: 557) in a horrific manner. Again, Ovid uses a scene to both represent Philomela as a sympathetic character, and to portray the evilness of Tereus. The literal and symbolic end of Philomela's ability to speak is emphasised as her tongue lies on the ground, making its final sound by "murmuring" (*inmurmurat,* VI: 598). Philomela might have lost her ability to speak, but she has not lost her voice.

Ovid displays Philomela's resolve and resourcefulness through her plan to notify her sister as to what Tereus has done, which will result in her escape and infliction of the promised revenge.

[83] Philomela's cries to her father remind the reader of Daphne's desperate cries to her father to save her from Apollo.

Philomela's metaphorical voice is once more used to call out the horrors committed by Tereus. However, this time it is transcribed and immortalised onto a tapestry. She weaves the words "revealing the crime" (*indicium sceleris,* VI: 578) Tereus inflicted on her and sends it to her sister, who is outraged and "wholly set on revenge" (*poenaeque in imagine tota est,* VI: 586). Philomela demonstrates her feminist agency when she refuses to remain (symbolically) silent and allow Tereus to escape retribution as she defies and resists what a patriarchal culture has forced women to do: remain silent (Davis & Zarkov, 2018: 4). When reading this scene through a feminist lens, it is undoubtedly reflective of the online platform of the #MeToo movement: the stories of the rape survivors lead to the conviction and punishment of their rapists.[84]

Philomela's rape: a contemporary reading

Philomela's narrative has the most scenes from which parallels may be drawn with rape in the 21st century, seeing as the rape and violence she suffers are at the hands of another human. This aspect makes the kidnapping, raping, and mutilation of Philomela so much more traumatic and realistic: the rapist is a mortal man who illustrates the horrors one human can inflict on another. It is possible that Ovid uses the rape narratives, especially those where the victim is a noblewoman, as it then qualifies as a crime in Imperial Rome, to comment on the horrid rape culture of his time. Feldherr (2010: 206) argues that Ovid's contemporary audience would read this narrative and experience a form of recognition of the characters in either the poem or on stage, which would lead to them becoming self-aware of their actions.

Based on this belief, Philomela's rape would thus have been the most effective in terms of achieving this goal, seeing as she is an unwed, virginal noblewoman who is raped by a king.[85] In modern-day South Africa, her rape would have fit the paradigm to be successfully processed through our justice system: unlike in ancient Rome, all forms of rape are illegal in South Africa).

[84] These parallels will be discussed in more detail in the next section.

[85] Her nobility is emphasised in the "rich apparel" (*magno dives [...] paratu,* VI: 450) she initially wore, as well as her use of "purple" (*purpureasque,* VI: 577) threads to weave the letters on her tapestry. The latter argument is based on the regal association the Graeco-Roman world had with the colour purple: it was only worn by nobility, kings, and emperors seeing as it was an extremely time-consuming and tedious process to extract the purple dye – known as Tyrian purple – from the "spiny murex sea snail" (Grovier, 2018).

Philomela's rapist being her brother-in-law is reminiscent of Callisto's rapist, Jupiter, disguising himself as Diana to get close to her, seeing as both rapists used the guise of trust and familiarity to satisfy their lust. In contrast with Callisto's rape, Philomela's can be interpreted as a more realistic depiction of women being raped by close family members: Tereus is actually her brother-in-law, and not a god in disguise. This type of sexual violence is unfortunately still very much part of 21st century rape culture, as seen, for example, in the case of an Irish woman who was raped by her brother-in-law in 2019 (McLean, 2019). The woman spent Christmas at her sister's house when the rapist snuck into her bedroom and violently raped her. She immediately reported the rape, and the rapist was convicted and given seven years in jail. If one were to take Justice Carmel Stewart's closing remarks after sentencing the rapist out of the 21st century context and place in Philomela's narrative, one would be none the wiser as it accurately summarises Philomela's rape as well:

> What occurred was a serious breach of trust in a family situation where the accused had been a guest in (the injured party's) home. The offence of rape was inherently violent, and the impact [it had] on the [victim's] life had been truly profound (McLean, 2019).

Curran (1978: 223) argues that "society's blame is the external counterpart of guilt." This is demonstrated in Philomela's narrative as she suffers from guilt by feeling ashamed and blaming herself for the rape – as previously discussed . Additionally, she fears what society will think of her when she discloses that she has been raped, possibly because she knows how rape victims are disregarded by their families and communities. She feels so strongly about this that she would rather have died before the event, seeing as at least her "ghost will be pure and innocent" (*vacuas habuissem criminis umbras,* VI: 541).[86]

The mutilation of Philomela when Tereus' cuts out her tongue is the most literal and horrific way the rapist silences his victim out of the scenes discussed in this chapter. In light of the #MeToo movement (as seen in the case of Weinstein) one can argue that this silencing is a metaphor for powerful men raping women and using their power and influence to silence them. Marder (1992: 148) argues from a feminist point of view that women being silenced is the "most commonly invoked [rhetorical figure] to express [the] oppression [of women]." During

[86] The judgement of society and guilt of the victim as parallels pertaining to 21st century rape culture, have been discussed in the narratives of Io and Callisto.

the Weinstein trail, it came to light that his modus operandi included sexually assaulting and raping women, where-after he would offer them large sums of money to sign non-disclosure contracts, thus, using his money to silence them. Zelda Perkins, one of his former assistants, testified that he paid her $165 200 to sign a non-disclosure agreement after he attempted to rape her (Garrahan, 2017). The testimony of Rose McGowan, a prominent actress, was similar as Weinstein paid her $100 000 to sign a non-disclosure agreement after he attempted to rape her in his hotel room (Dominus, 2017). Both these women publicly voided their contracts, stating that they will no longer be kept silent. Continuing within this context, the revenge Philomela and Procne inflict on Tereus can be interpreted as a parallel for how the powerful voices and narratives of the rape victims of Weinstein, Nassar, and Hewitt led to arrests and convictions of these rapists.

Philomela's eventual metamorphosis into a nightingale is not discussed in great detail in this section, as it is not a direct result of her rape. The form into which she was transformed is relevant as a metaphor to the backdrop of this thesis: the #MeToo movement. Like Philomela, the rape victims of Weinstein, Nassar, and Hewitt were all subjected to silence. However, after they presented their testimonies in court and told their stories online using #MeToo, they finally found their voices again, similar to Philomela in the form of a nightingale. Furthermore, as Philomela experienced the freedom of flight as a bird, the rape survivors were freed from the burden of hiding and being ashamed.

Marder (1992: 162 – 163) argues that Philomela's struggles of conveying her experience of being silenced is reflective of how the "discourse of feminism constantly struggles to find a discursive vocabulary for experiences both produced and silenced by patriarchy." When specifically looking at feminism in the Classics, one can argue that, like Philomela, feminist scholars are struggling to voice their message as they are still a marginalised group. Much like Philomela, who suffers due to the power granted to a man by patriarchy, feminist discourse is oppressed by patriarchy as it "serves to stabilise the discourse rather than to challenge its modes of expression" (Marder, 1992: 164). However, based on the exponential growth of feminist scholars in the Classics and feminist revisionist mythmakers like Pat Barker, we are well on our way to gain our voices.

Chapter 9

Tyson's feminist criteria and concluding remarks

Each of the selected rape scenes from Ovid's *Metamorphoses* were individually discussed and analysed in Chapter 4. What follows is a collective analysis, based on the questions suggested by Tyson (2006: 119), to engage with the scenes by means of feminist criticism.

The analyses of the selected sexual assault, attempted rape, and rape scenes have uncovered the extensiveness of rape culture in Ovid's *Metamorphoses,* as well as his sympathetic approach to, and depiction of, these victims. This section will examine these narratives to investigate what they collectively reveal about Imperial Roman society's view of women and their exploitation by implementing Tyson's (2006: 119 – 120) guidelines for reading a text through a feminist lens. The focal points of this brief and conclusive analysis are how Ovid's portrayal of the female characters reveals his undermining of the reigning patriarchal attitude towards women in ancient Rome; how the portrayals of Callisto, Daphne, and Arethusa illustrate Ovid's critique on the prescriptions of specific gender roles; Ovid's portrayal of the rapists as a rejection of both the rape culture and patriarchy in ancient Rome; how modern-day receptions of these narratives aide in our understanding of the history of patriarchy, as well as how these narratives as a whole contribute to "women's literary history and literary tradition" (Tyson, 2006: 119).

The most direct way in which Ovid undermines the patriarchy of Imperial Rome is through his unique retelling of these myths, as seen in his portrayal of the female victims as sympathetic characters. Where Roman society would have harshly judged and shunned rape victims due to the damage done to their chastity and the honour of their families (Nguyen, 2006: 84), Ovid illustrates his sympathy for these women by placing them in the narrative foreground and focusing on their traumas and fears. This is illustrated in the repeated variational use of the terms *timor* (terror), *metus* (fear), and *lacrimae* (tears). Furthermore, he depicts the male rapist (both god and mortal) as the antagonist and does not place him on a pedestal for conquering yet another woman. Ovid emphasises the criminality of them having sex with the victims by using various forms of terms which all refer to crime: *scelus*, *crimen,* and *nefas.* Per Tyson's (2006: 85) definition of patriarchy as a culture which "privileges men" above all through the promotion of sexism and traditional gender roles, Ovid defies patriarchy through his approach to these narratives: he reverses the prescriptive standards of patriarchy by privileging the

female victims as well as challenging traditional gender roles. This reversal of patriarchal standards are parallel to the effects of the #MeToo movement, seeing as it provides a platform through which rape survivors can call out their rapists and bring them to justice.

In addition to these controversial depictions of gender in relation to sex, one can also argue that Ovid highlights the double standards concerning male fidelity and female virginity, including the absence of consequences when males are unfaithful to their wives, and the abundance of consequences when females lose their virginity before marriage. Gods like Apollo and Jupiter have affairs and rape women without suffering any consequences, whilst the rape victims are physically and emotionally punished for losing their chastity, which is also seen in the cases of the rape victims of Epstein, Weinstein, Nassar, and Hewitt. These sexual predators did not suffer any consequences for their horrific crimes, yet their victims had to suffer under the veil of silence for many years until they were given a platform to finally tell their stories. These double standards are still integrated into many modern cultures, including the Shona: according to Matswetu and Bhana (2018: 4), if a girl loses her *humhandara* (virginal status of a female) before marriage, she is seen as "damaged goods" who has "wasted" herself and a chance of getting married to a good husband, whereas as the loss of a boy's *hujaya* (virginal status of a male) signifies and "positively [confirms] the making of heterosexual masculinity."

Daphne, Callisto, and Arethusa are the characters who most explicitly portray Ovid's challenging of traditional gender roles, as well as his critique on the reception of women who defy these gender roles.[87] The female characters in question are all nymphs of Diana, who is the goddess of the hunt, and they have either sworn to celibacy or refused to get married. They are strong and independent women who live in the forests, hunt for their food, and defy all expectations of what a traditional Roman woman should be. Their independence from men and having the choice not to marry and have children are some of the rights feminists have been fighting for since the first wave, which illustrates that Ovid may reasonably be regarded as a proto-feminist (Baptista, 2013). Ovid's support for these gender-role defying women is illustrated is his sympathetic depictions of them (including the fear they experience and traumas they suffer) and his antagonism towards their rapists and attempted rapists. His critique of how

[87] Traditional gender roles prescribe that men are strong and rational, and women are weak and submissive (Tyson, 2006: 85).

these types of women were received by society is made evident when the rapes and attempted rapes of these women are interpreted as a metaphor for Roman society's rejection of them.

Cyane is another strong character who illustrates how Ovid defied gender roles as she challenged the god Apollo and ordered him to stop by demanding that he must halt and go no further (*nec longius ibitis,* V: 414). The confidence with which she addresses Pluto reminds one of a Roman orator, a role solely reserved for men. She is thus characterised with the traditional masculine qualities of being strong and brave, and her symbolic rape and metamorphosis into a pool is yet another metaphor for how society rejected such women. Likewise, Jupiter's characterisation in Io's narrative is an example of how Ovid portrayed the rapists as cowardly antagonists: Jupiter transformed Io into a heifer out of fear of Juno's reaction to his infidelity; he would rather sacrifice his object of desire than feel shame when confronted by his wife (*pudor,* I: 618 – 619).

Ovid's rejection of the rape culture in ancient Rome is evident in his focus on the brutality of rape. As discussed in Chapter 3, McCarter (Stalnaker, 2019) argues that the violent rapes in Ovid's *Metamorphoses* were intended by Ovid to shock and criticise his contemporary audience for their nonchalant approach to rape. This is most evident in Philomela's narrative, seeing as her status as a noblewoman makes her abduction and rape by Tereus illegal. He is thus guilty of *iniuria* and *raptus* (Nguyen, 2006: 83 – 84). Furthermore, her rape and mutilation are extremely violent. Ovid's emphasis on Tereus as antagonist further supports my argument that Ovid criticised Rome's patriarchal culture, seeing as Tereus is not depicted as a hero who managed to have sex with two sisters, but as an incestuous savage who has committed barbaric (*barbare*, VI: 533) crimes. Based on the assumption that Ovid's retelling of these myths are at least partly reflective of his society's attitudes towards women, one can extract these attitudes from the selected narratives and interpret them as examples of how patriarchy dominated these attitudes. Therefore, these interpretations contribute to the modern-day understanding of patriarchy in Rome, as well as the history of patriarchy as a whole. Io and Callisto's excommunications from their people reveal how the Roman patriarchal society rejected women who were raped, whilst the respective rapes, attempted rapes, and symbolic rape of Daphne, Callisto, Arethusa, and Cyane illustrate how a patriarchal society rejected women for not being submissive to prescriptive gender roles.

Ovid's unique retelling of these myths make these scenes from the *Metamorphoses* an integral part of women's literary history (Tyson, 2006: 119). His attention to and emphasis on the suffering and trauma of the female victims demonstrates that he had an understanding of the female psyche which surpassed that of his predecessors and contemporaries. Ovid is thus part of women's literary history since he has demonstrated through his portrayal of women, as well as his rejection and critique of both patriarchy and rape culture, that he indeed is a proto-feminist.

Chapter 10

Concluding remarks

This thesis concludes that Ovid's approach to and rejection of traditional gender roles, gendered sexual double standards, and his contemporary society's attitudes towards rape victims are examples of how he challenges the socio-cultural associations with female virginity. As demonstrated in the Introduction and Chapter 2, Ovid wrote the *Metamorphoses* in a time when women were dominated by patriarchal rule and had limited rights to prosecute their rapists. The discussions in Chapters 3 to 8 illustrate how Ovid gave the female victims in the *Metamorphoses* agency of their rape and sexual assault narratives. He achieved this not by omitting rape and sexual assault from their myths, but by making them the sympathetic protagonists and condemning the rapists.

When reading the selected rape scenes from the *Metamorphoses* through the metaphorical feminist lens, especially during the age of #MeToo, Ovid's condemnations can be translated and applied to the struggles 21st century women are still facing. These struggles include sexual violence by men in power, cultural-based discrimination, and condemnation by society for being victims of rape, and oppression under patriarchal rule. If the fictional victims in Ovid's *Metamorphoses* are representative of the real female victims of the time, the retelling of their stories in this way foreshadows the #MeToo participation of all women throughout history.

Bibliography

Adichie, C. N. 2014. *We Should All Be Feminists.* 4th Estate: Notting Hill.

Al-Saif, D. M., Al-Farayedhi, M. A., Al-Shamsi, G. A., Al-Bayat, M. I., Almadani, O. M., Kharoshah, M. A. 2020. 'Postmortem Changes of Female External Genitalia and Their Importance in Suspected Sexual Abuse' *Journal of Forensic Sciences* [Online]. Available: https://doi.org/10.1111/1556-4029.14462 [Last Accessed: 2020, July 14].

Aldrete, G. S. 2018. *The Role of Women in Ancient Rome – Piecing Together A Historical Picture* [Online]. Available: https://www.thegreatcoursesdaily.com/role-of-women-in-ancient-rome/ [Last Accessed: 2020, March 4].

Amatulli, J. 2018. *Harvey Weinstein Indicted On More Charges, Including Predatory Sexual Assault* [Online]. Available: https://www.huffingtonpost.com/entry/harvey-weinstein-indicted-on-more-charges-including-predatory-sexual-assault_us_5b3a428fe4b05127cceade61 [Last Accessed: 2018, September 23].

Andre, C. & Velasquez, M. 2015. *The Just World Theory* [Online]. Available: https://www.scu.edu/ethics/ethics-resources/ethical-decision-making/the-just-world-theory/ [Last Accessed: 2020, May 7].

Arquette, A. 2020. *@RoArquette, 24 February 2020* [Tweet]. Available: https://twitter.com/RoArquette/status/1231991023384973313 [Last Accessed: 2020, February 25].

Baptista, C. 2013. *Classics Professor Volk Talks Feminism in Ovid, Core Curriculum* [Online]. Available: https://www.columbiaspectator.com/2013/02/04/classics-professor-volk-talks-feminism-ovid-core-curriculum/ [Last Accessed: 2020, February 20].

Barker, P. *The Silence of the Girls.* Penguin Books: London.

Barnard, S. 1990. 'Cornelia and the Women of Her Family' *Latomus.* 49(2): 383 – 392.

Barnett, M. D., Sligar, K. B. & Wang, C. D. C. 2018. 'Religious Affiliation, Religiosity, Gender, and Rape Myths Acceptance: Feminist Theory and Rape Culture' *Journal of Interpersonal Violence.* 33(8): 1219 – 1235.

Bauman, R. A. 2003. *Women and Politics in Ancient Rome.* Routledge: New York.

Beard, M. 2019. *No Competitive Martyrdom* [Online]. Available: https://www.the-tls.co.uk/articles/no-competitive-martyrdom/ [Last Accessed: 2020, June 10].

Bell, G. (trans.). 1898. *Ovid's* Metamorphoses. Deighton Bell: London.

Beyer, C. 2000. 'Feminist Revisionist Mythology and Female Identity in Margaret Atwood's Recent Poetry' *Literature and Theology.* 14(3): 276 – 298.

Bhengu, C. 2020. *SA Woman Features As One of Rape Victims in Jeffrey Epstein Doccie* [Online]. Available: https://www.sowetanlive.co.za/news/south-africa/2020-06-03-sa-woman-features-as-one-of-rape-victims-in-jeffrey-epstein-doccie/ [Last Accessed: 2020, June 6].

Bohner, G., Reinhard, M.A., Rutz, S., Sturm, S., Kerschbaum, B. & Effler, D. 1998. 'Rape Myths as Neutralising Cognitions: Evidence for a Causal Impact of Anti-Victim Attitudes on Men's Self-Reported Likelihood of Raping' *European Journal of Social Psychology*. 28(2): 257–268.

Botha, A. 2020. *Life is a Canvas* [Online]. Available: https://www.alison.co.za/assets/content-page.php?id=home [Last Accessed: 2020, May 24].

Botha, A. & Thamm, M. 1998. *I Have Life.* Penguin Random House South Africa: Cape Town, Johannesburg & Pretoria.

Bowers, S. R. 1990. 'Medusa and the Female Gaze' *National Women's Studies Association Journal*. 2(2): 217 – 235.

Bradley, M. P. 2009. *Colour and Meaning in Ancient Rome.* Cambridge University Press: Cambridge.

Brown, M. 2018. *Cops Worked to Put Serial Sex Abuser in Prison. Prosecutors Worked to Cut Him a Break* [Online]. Available: https://www.miamiherald.com/news/local/article214210674.html [Last Accessed: Last Accessed: 2020, June 6].

Buchwald, E., Fletcher, P. & Roth, M. eds. 1993. *Transforming a Rape Culture*. Milkweed Editions: Minneapolis, MN.

Burke, T. 2018. *History & Vision* [Online]. Available: https://metoomvmt.org/about/#history [Last Accessed:2019, May 27].

Burt, M. 1980. 'Cultural Myths and Supports for Rape' *Journal of Personality and Social Psychology*. 38: 217 – 230.

Carlson, J. & Ray, R. 2018. *Feminist Theory* [Online]. Available: https://www.oxfordbibliographies.com/view/document/obo-9780199756384/obo-9780199756384-0020.xml [Last Accessed: 2019, May 25].

Cary, E. & Foster, H. B (trans.). 1917. *Dio Cassius: Roman History, Volume VI: Books 51 – 55.* Harvard University Press: Cambridge, MA.

Chivers-Wilson. 2006. 'Sexual assault and posttraumatic stress disorder: A review of the biological, psychological and sociological factors and treatments' *McGill Journal of Medicine.* 9(2): 111 – 118.

Chesler, P. 2006. *The Death of Feminism: What's Next in the Struggle for Women's Freedom.* St Martin's Press: New York City.

Chrystal, P. 2014. *Women in Ancient Rome.* Amberley Publishing Holdings: Gloucestershire.

Citroni, M. 2009. Knox, P. (ed.) 'Poetry in Augustan Rome' in *A Companion to Ovid*. Blackwell Publishers Ltd.: Hoboken. 8 – 26.

Cohen, S. 2015. *How a Book Changed the Way We Talk About Rape* [Online]. Available: http://time.com/4062637/against-our-will-40/ [Last Accessed: 2019, May 22].

Conte, G. B. 1999. *Latin Literature: A History.* Johns Hopkins University Press: Baltimore.

Connolly, K. 2009. *Josef Fritzl Trial: 'She Spent the First Five Years Entirely Alone. He Hardly Ever Spoke to Her'* [Online]. Available: https://www.theguardian.com/world/2009/mar/19/josef-fritzl-austria [Last Accessed: 2020, May 18].

Cox, F. 2018. *Ovid's Presence in Contemporary Women's Writing – Strange Monsters.* Oxford University Press: Oxford.

Crist, C. 2017. *Many Rape Victims Experience 'Paralysis' During Assault'* [Online]. Available:https://www.reuters.com/article/us-health-rape-tonic-immobility/many-rape-victims-experience-paralysis-during-assault-idUSKBN19626W [Last Accessed: 2020, May 12].

Cudd, A. E., & Andreasen, R. O. (eds.). 2005. *Feminist Theory: A Philosophical Anthology*. Blackwell Publishing Ltd: Oxford.

Curran, L. 1978. 'Rape and Rape Victims in the *Metamorphoses*' *Arethusa: Women in the Ancient World*. 11(1/2): 213-241.

D'Ambra, E. 2007. *Roman Women.* Cambridge University Press: Cambridge.

Davey, M. 2018. *Larry Nassar, Convicted Gymnastics Doctor, Wants a New Sentence from a New Judge* [Online]. Available: https://www.nytimes.com/2018/07/25/us/larry-nassar-judge-sentence.html [Last Accessed: 2018, September 23].

Davis, K & Zarkov, D. 2018. 'Ambiguities and Dilemmas Around #MeToo: #ForHowLong and #WhereTo?' *European Journal of Women's Studies*. 25(1): 3 – 9.

Dempsey, M. M. 2016. 'Smith and Hogan at Villanova: Reflections on Anglo-American Criminal Law, the Definition of Rape, and What America Still Needs to Learn from England' *Villanova Law Review*. 61(509): 509 – 524.

Diale, L. 2018. *#WhyIDidntReport: 'Only in SA Can a Rape Victim Be Made to Carry the Shame'* [Online]. Available: https://www.iol.co.za/news/south-africa/whyididntreport-only-in-sa-can-a-rape-victim-be-made-to-carry-the-shame-17674520 [Last Accessed: 2020, 19 May].

Dixon, S. 1992. *The Roman Family*. Johns Hopkins University Press: Baltimore.

Dixon, S. 2001. *Reading Roman Women.* Gerald Duckworth & Co. Ltd: London.

Dominus, S. 2017. *Refusing Weinstein's Hush Money, Rose McGowan Calls Out Hollywood* [Online]. Available: https://www.nytimes.com/2017/10/28/us/rose-mcgowan-harvey-weinstein.html [Last Accessed: 2020, May 27].

Dowds, E. 2018. 'Conceptualizing the Role of Consent in the Definition of Rape at the International Criminal Court: a Norm Transfer Perspective' *International Feminist Journal of Politics.* (20)4: 624 – 643.

Drucker, S-A. 2018. *Betty Friedan: The Three Waves of Feminism* [Online]. Available: http://www.ohiohumanities.org/betty-friedan-the-three-waves-of-feminism/ [Last Accessed: 2020, February 18].

Du Toit, L. 2005. Gouw, A. (ed.). 'A Phenomenology of Rape: Forging a new Vocabulary for Action' in *(Un)Thinking Citizenship: Feminist Debates in Contemporary South Africa.* Aldershot: Ashgate.

Eagleton, M. (ed.). 2010. *Feminist Literary Theory: A Reader.* John Wiley & Sons: Hoboken.

Enterline, L. 2000. *The Rhetoric of the Body from Ovid to Shakespeare.* Cambridge University Press: Cambridge.

Evans, J. K. 2004. *War, Women and Children in Ancient Rome.* Routledge: New York.

Fagan, G. 2011. Peachin, M. (ed.) 'Violence in Roman Social Relations' *in The Oxford Handbook of Social Relations in the Roman World.*. Oxford University Press: Oxford. 467–98.

Fagals, R. (trans.). 1999. *Homer's* Iliad. Penguin Classics: London.

Fant, M. B. & Lefkowitz, M. R. 2016. *Women's Life in Greece and Rome 4th Edition.* Bloomsbury Publishing: London.

Fantham, E. 2004. *Ovid's Metamophoses.* Oxford University Press: Oxford.

Feldherr, A. 2010. 'Philomela Again?' in *Playing Gods: Ovid's Metamorphoses and the Politics of Fiction.* Princeton University Press: Princeton. 199 – 240.

February, S. 2019. *Janika Mallo's Killers 'Live in the Community'* [Online]. Available: https://www.dailyvoice.co.za/news/janika-mallos-killers-live-in-the-community-31760364 [Last Accessed: 2020, June 25].

Ferguson, K. E. 2017. 'Feminist Theory Today' *Annual Review of Political Science* [Online. Available: https://doi.org/10.1146/annurev-polisci-052715-111648 [Last Accessed: 2019, May 25].

Frécaut, J-M. 1978. 'L'esprit et l'humour chez Ovide' *Revue belge de Philologie et d'Historie.* 56 (2): 461 – 462).

Gale, M. E. 1975. *Rape As the Ultimate Exercise of Man's Domination of Women* [Online]. Available: https://www.nytimes.com/1975/10/12/archives/rape-as-the-ultimate-exercise-of-mans-domination-of-women.html [Last Accessed: 2020, April 22].

Garrahan, M. 2017. *Harvey Weinstein: How Lawyers Kept a Lid on Sexual Harassment Claims* [Online]. Available: https://www.ft.com/content/1dc8a8ae-b7e0-11e7-8c12-5661783e5589 [Last Accessed: 2020, May 27].

Gildenhard, I. & Zissos, A. 2016. *Ovid, Metamorphoses, 3.511 – 733.* Open Book Publishers: Cambridge.

Gillis, S., Howie, G & Munford, R (eds.). 2004. *Third Wave Feminism: A Critical Exploration.* Palgrave Macmillan: New York.

Glare, P. G. W. (ed.). 1982. *Oxford Latin Dictionary.* Oxford University Press: Oxford.

Gloyn, E. 2013. 'Reading Rape in Ovid's *Metamorphoses*: A Test-Case Lesson' *Classical World.* 106 (4): 676 – 681.

Godman, P., Jenkyns, R.H.A., Raby, F.J.E. & Wilkinson, L.P. *Latin Literature* [Online]. Available: https://www.britannica.com/art/Latin-literature [Last Accessed: 2020, March 12].

Goodwin, S. W. 1996. Dunn, L. C. & Jones, N. A. (eds.). 'Wordsworth and Romantic Voice: the Poet's Song and the Prostitute's Cry' *Embodied Voices: Representing Female Vocality in Western Culture.* Cambridge University Press: Cambridge.

Gouws, A. 2018. '#EndRapeCulture Campaign in South Africa: Resisting Sexual Violence Through Protest and the Politics of Experience' *Politikon.* (45)1: 3 – 15.

Gouws, A. 2019. *#MeToo Isn't Big in Africa. But Women Have Launched Their Own Versions* [Online]. Available: http://theconversation.com/metoo-isnt-big-in-africa-but-women-have-launched-their-own-versions-112328 [Last Accessed: 2019, December 11].

Graves, R. (trans.). *Suetonius'* De vita Caesarum (The Twelve Caesars). Penguin Books: New York.

Gregory, H. (trans.). 1958. *Ovid's* Metamorphoses. Viking Press: New York.

Griffin, A. H. F. 1977. 'Ovid's *Metamorphoses*' *Greece & Rome.* 24(1): 57 – 70.

Grovier, K. 2018. *Tyrian Purple: The Disgusting Origins of the Colour Purple* [Online]. Available: https://www.bbc.com/culture/article/20180801-tyrian-purple-the-regal-colour-taken-from-mollusc-mucus [Last Accessed: 2020, May 27].

Gruber, A. 2016. 'Anti-Rape Culture' *Kansas Law Review*. (2015 – 2016): 1027 – 1056.

Hallett, J. P. 1999. Vivante, B. (ed.). 'Women in the Ancient Roman World' in *Women's Roles in Ancient Civilizations: A Referencing Guide.* Greenwood Press: Westport.

Hind, S. 1998. *Allusion and Intertext: Dynamics of Appropriation in Roman Poetry*. Cambridge University Press: Cambridge.

Horowitz, M. C. 1976. 'Aristotle and Woman' *Journal of the History of Biology*. 9(2): 183 – 213.

Hymen: https://www.etymonline.com/word/hymen. [Last Accessed: 2020, June 4].

Innes, M. (trans.). 1955. *Ovid's Metamorphoses.* Penguin Classics: London.

Isaacs, L. 2019a. *Investigation into Lynette Volschenk's Murder Close to Completion* [Online]. Available: https://ewn.co.za/2019/11/22/investigation-into-lynette-volschenk-s-murder-close-to-completion [Last Accessed: 2020, June 25].

Isaacs, L. 2019b. *Jesse Hess Murder Suspects Could Face Additional Charges* [Online]. Available: https://ewn.co.za/2019/11/21/jesse-hess-murder-suspects-could-face-additional-charges [Last Accessed: 2020, June 25].

Jacobsen, G. A. 1984. 'Apollo and Tereus: Parallel Motifs in Ovid's "Metamorphoses"' *The Classical Journal.* 80(1): 45 – 52.

James, S. L. 2003. *Learned Girls and Male Persuasion: Gender and Reading in Roman Love Elegy.* University of California Press: Berkeley.

James, S. L. & Dillon, S. 2012. *A Companion to Women in the Ancient World.* John Wiley & Sons: Hoboken.

Johnson, B. 2014. 'Muteness Envy' in *The Barbara Johnson Reader: The Surprise of Otherness.* Duke University Press: Durham & London. 200 – 217.

Johnson, M. 2016. *Guide to the Classics: Ovid's 'Metamorphoses' and reading rape* [Online]. Available: https://theconversation.com/guide-to-the-classics-ovids-metamorphoses-and-reading-rape-65316 [Last Accessed: 2018 August 25].

Jones, B. F. 2019. 'The Poetics of Legalism: Ovid and Claudian on the Rape of Proserpina' *Arethusa.* 52(1): 71 – 104. Johns Hopkins University Press: Baltimore.

Jones, P. 2007. *Reading Ovid: Stories from the* Metamorphoses. Cambridge University Press: Cambridge.

Judd, A. 2020. *@AshleyJudd, 24 February 2020* [Tweet]. Available: https://twitter.com/AshleyJudd/status/1231995493888266242 [Last Accessed: 2020, February 25].

Kahn, M. 2015. *Why are We Reading Ovid's Handbook on Rape?* Routledge: New York.

Kaplan, L. J. 1994. 'Female Castration Anxiety' *American Imago*. 51(4): 471 – 489.

Keith, A. 2009. Knox, P. E. (ed.). 'Sexuality and Gender' *A Companion to Ovid.* Wiley-Blackwell: Oxford.

Kenney, E. J. (ed.). 1986. 'Introduction and notes' in Ovid's *Metamorphoses.* Melville, A. D. (trans.). Oxford University Press: Oxford.

Kleiner, D. E. E. & Matheson, S. B. (eds.). 1996. *I Claudia: Women in Ancient Rome.* University of Texas Press: Austin.

Kleiner, D. E. E. & Matheson, S. B. (eds.). 2000. *I Claudia II: Women in Roman Art and Society.* University of Texas Press: Austin.

Kline, A.S. (trans.). 2003. *Metamorphoses* [Online]. Available: https://www.poetryintranslation.com/PITBR/Latin/OvidTristiaBkTwo.php#anchor_Toc35314584 [Last Accessed: 2020, February 5].

Knox, P. 2009. 'A Poet's Life' in *A Companion to Ovid*. Knox, P. (ed.). Blackwell Publishing Ltd.: Hoboken, New Jersey. 3 – 8.

Koning, S. 2019. *Join SlutWalk and Say 'No' to Victim Blaming* [Online]. Available: https://rosebankkillarneygazette.co.za/262698/are-you-attending-the-2019-slutwalk-johannesburg/ [Last Accessed: 2020, February 20].

Laiou, A. E. 1998. *Consent and Coercion to Sex and Marriage in Ancient and Medieval Societies.* Dumbarton Oaks: Georgetown.

Langlands, R. 2006. *Sexual Morality in Ancient Rome.* Cambridge University Press: Cambridge.

Lashbrook, A. M. 1962. 'Ovid' *The Classical Journal*. 57(8): 350 – 353.

Lathrop, A. 1998. 'Pregnancy Resulting from Rape' *Journal of Obstetric, Gynaecologic & Neonatal Nursing.* 27(1): 25 – 31.

Lefkowitz, M. R. 1986. *Women in Greek Myth.* Baltimore: John Hopkins University Press: Baltimore.

Levenson, E. 2020. *Witnesses at Harvey Weinstein Trail Show How #MeToo Has Changed Whose Voices Matter* [Online]. Available: https://edition.cnn.com/2020/02/09/us/weinstein-metoo-prior-bad-acts/index.html [Last Accessed: 2020, February 14].

Lewinsky, M. 2018. *Monica Lewinsky: Emerging from "the house of gaslight" in the age of #MeToo* [Online]. Available: https://www.vanityfair.com/news/2018/02/monica-lewinsky-in-the-age-of-metoo [Last Accessed: 2019, May 21].

Lezard, N. 2004. *Change is in the Air* [Online]. Available: https://www.theguardian.com/books/2004/feb/14/featuresreviews.guardianreview24 [Last Accessed: 2020, November 16].

Lintott, A. 2010. *The Romans in the Age of Augustus.* Wiley-Blackwell: Hoboken.

Liveley, G. 1999. Hardie, P. R., Barchiesi, A. & Hinds, S. (eds.). 'Reading Resistance in Ovid's *Metamorphoses*' *Ovidian Transformations: Essays on Ovid's "Metamorphoses" and Its Reception* Cambridge Philological Society: Cambridge. 197 – 213.

Liveley, G. 2011. *Ovid's 'Metamorphoses:' A Reader's Guide.* Continuum International Publishing Group: New York & London.

Lötter, E. 2011. *Dis ek, Anna.* Tafelberg Uitgewers BPK.: Kaapstad.

Lyster, R. 2019. *The Death of Uyinene Mrwetyana and the Rise of South Africa's "AM I NEXT?" Movement* [Online]. Available: https://www.newyorker.com/news/news-

desk/the-death-of-uyinene-mrwetyana-and-the-rise-of-south-africas-aminext-movement [Last Accessed: 2020, June 25].

MacLachlan, B. 2013. *Women in Ancient Rome: a Sourcebook.* Bloomsbury: London.

Marder, E. 1992. 'Disarticulated Voices: Feminism and Philomela' *Philosophy and Language.* 7(2): 148 – 166.

Matswetu, S. & Bhana, D. 2018. '*Humhandara and hujaya*: Virginity, Culture, and Gender Inequalities Among Adolescents in Zimbabwe' *Special Collection - Reproductive Health in Sub-Saharan Africa.* 8(2): 1 – 11.

McCarter, S. 2012. ' The Forging of a God: Venus, the Shield of Aeneas, and Callimachus' "Hymn to Artemis"' *Transactions of the American Philological Association.* Johns Hopkins University Press: Baltimore. 142(2): 355 – 381.

McCarter, S. 2018. *Rape, Lost in Translation* [Online]. Available: https://electricliterature.com/rape-lost-in-translation/ [Last Accessed: 2019, May 21].

McCarter, S. 2019. 'How (Not) to Translate the Female Body' *Sewanee Review.* 127(3): 581 – 599.

McKinley, K. L. 2001. *Reading the Ovidian Heroine.* BRILL: Boston.

McLean, S 2019. *"I Am Not the Mother or Wife I Was Before," Says Woman as Brother-in-law is Jailed for Raping Her* [Online]. Available: https://www.breakingnews.ie/ireland/i-am-not-the-mother-or-wife-i-was-before-says-woman-as-brother-in-law-is-jailed-for-raping-her-935490.html [Last Accessed: 2020, May 27].

Miller, F. J. (trans.). *Ovid's* Metamorphoses. Harvard University Press: Cambridge.

Miller, J. 2020. *Jeffery Epstein: Seven Remaining Mysteries – and Disturbing Revelations* [Online]. Available: https://www.vanityfair.com/hollywood/2020/05/jeffrey-epstein-island-netflix-documentary [Last Accessed: 2020, June 5].

Mokoetie, B. 2018. *Women Are Still Not Equal On Pay Scale* [Online]. Available: https://www.iol.co.za/business-report/opinion/opinion-women-still-not-equal-on-pay-scale-14486421 [Last Accessed: 2020, May 22].

Moore, C. H. & Jackson, J. *Tacitus: Histories (Books IV – V). Annals (Books I – III).* William Heineman: London.

Myers, S. 1999. 'The Metamorphosis of a Poet: Recent Work on Ovid' *The Journal of Roman Studies.* 89: 190 – 204.

Nagle, B. 2005. 'Ovid. The Metamorphoses. Focus Classical Library' *Bryn Mawr Classical Review* [Online]. Available: http://www.bmcr.brynmawr/2005/2005.07.26/ [Last Accessed: 2020, October 12].

Newlands, C. E. 2009. 'Select Ovid' *The Classical World.* 102(2): 173 – 177.

Newlands, C. E. 2018. Gale, M. R. & Scourfield, J. H. D. (ed.). 'Violence and Resistance in Ovid's *Metamorphoses'* in *Texts and Violence in the Roman World.* Cambridge University Press: Cambridge. 140 – 179.

Nguyen, N. L. 2006. 'Roman Rape: An Overview of Roman Rape Laws from the Republican Period to Justinian's Reign' *Michigan Journal of Gender and Law.* 13(1): 76 – 112.

Nguyen, T. 2013. 'From SlutWalks to SuicideGirls: Feminist Resistance in the Third Wave and Postfeminist Era' *Women's Studies Quarterly.* 41(3/4): 157 – 172.

Nortje, W. & du Toit, P. 2017. 'A Fresh Perspective on Historical Sexual Abuse: The Case of *Hewitt v S*. 2017(20): 1 – 21.

Ntanou, E. Sharrock, A., Möller, D. & Malm, M. (eds.). 2020. 'HAC Arethusa TENUS (Met. 5.642): Geography and Poetics in Ovid's Arethusa' *Metamorphic Readings: Transformation, Language, and Gender in the Interpretation of Ovid's* Metamorphoses. Oxford University Press: Oxford.

O'Bryhim, S. 1990. 'Ovid's Version of Callisto's Punishment' *Hermes*. 118(1): 75 – 80.

Offen, K. 1988. 'Defining Feminism: A Comparative Historical Approach; *Signs*. 14(1): 119 – 157).

Ogilvie, R.M. 1962. 'The Maid of Ardea' *Latomus*. 21(3): 477 – 483.

O'Keefe, T. 2014. 'My Body is My Manifesto! SlutWalk, FEMEN and Feminist Protest' *Feminist Review*. 14: 1 – 9.

Olmos, M. F. 1993. Acosta-Bélen, E. & Bose, C. E. (eds.). 'Women's Writing in Latin America: Critical Trends and Priorities' *Searching Women in Latin America and the Caribbean.* Westview Press: Oxford.

Olukoya, S. 2019. *Women and Girls "Preyed on as Spoils of War"* [Online]. Available: http://www.ipsnews.net/2019/04/women-girls-preyed-spoils-war/ [Last Accessed: 2020, May 9].

Orbey, E. 2019. *The Victims of Larry Nassar Who Dared to Come Forward First* [Online]. Available: https://www.newyorker.com/culture/culture-desk/the-victims-of-larry-nassar-who-dared-to-come-forward-first [Last Accessed: 2020, May 30].

Orlin, E. 2007. 'Reshaping Rome: Space, Time, and Memory in the Augustan Transformation' *Arethusa*. (40)1: 73 – 92).

Ostriker, A. 1982. 'Thieves of Language: Women Poets and Revisionist Mythmaking' *Signs*. 8(1): 68 – 90.

Otis, B. 1938. 'Ovid and the Augustans' *Transactions and Proceedings of the American Philological Association.* (69): 188-229.

Pache, C. 2018. 'Homer. The *Odyssey'* Bryn Mawr Classical Review [Online]. Available: https://bmcr.brynmawr.edu/2018/2018.10.58/ [Last Accessed: 2020, November 18].

Parker, G. (ed.). 2018. *South Africa, Greece, Rome: Classical Confrontations: Introduction.* Cambridge University Press: Cambridge.

Parrish, K. 2020. *Translation in the Age of #MeToo* [Online]. Available: https://new.sewanee.edu/features/stephanie-mccarter/ [Last Accessed: 2020, April 20].

Parsons, R. 2012. *'Drunk' Rape Case Woman is Shown Walking with Reg Traviss* [Online]. Available: https://www.standard.co.uk/news/crime/drunk-rape-case-woman-is-shown-walking-with-reg-traviss-8406218.html [Last Accessed: 2020, April 20].

Philo, L. C., Scaura, L. H. & Brutus, P. I. 2015. *Restoring the Ancient Roman Virtues* [Online]. Available: http://romanrepublic.org/wip/virtues.pdf [Last Accessed: 2020, January 11].

Pilkington, E. 2020. *Harvey Weinstein Tried to Silence and Blame Victims. At Trial It No Longer Worked* [Online]. Available: https://www.theguardian.com/world/2020/feb/24/harvey-weinstein-trial-verdict-victims [Last Accessed: 2020, May 27].

Pomeroy, S. B. 1975. *Goddesses, Whores, Wives and Slaves: Women in Classical Antiquity.* Schocken Books: New York.

Rabinowitz, N. S. 2004. *Changing Lenses: The Politics and Discourse of Feminism in Classics* [Online]. Available: http://www.stoa.org/diotima/essays/fc04/Rabinowitz.html [Last Accessed: 2019, May 25].

Rabinowitz, N. S. & Auanger, L. 2009. *Among Women: From the Homosocial to the Homoerotic in the Ancient World.* University of Texas Press: Austin.

Rabinowitz, N. S. 2017. Lateiner, D., Gold, B.K. & Perkins, J (eds.). 'Ancient Myth and Feminist Politics: The Medea Project and San Francisco Women's Prisons' in *Roman Literature, Gender and Reception.* New York: Routledge.

Rabinowitz, N. S. & Richlin, A. 1993. *Feminist Theory and the Classics.* Routledge: London & New York.

Raeburn, D. (trans.). 2014. *Ovid's Metamorphoses*. Penguin Books Ltd.: London.

Ramaphosa, C. 2020. *Address by President Cyril Ramaphosa on South Africa's Response to the Coronavirus Pandemic, Union Buildings, Tshwane* [Online]. Available: http://www.thepresidency.gov.za/speeches/address-president-cyril-ramaphosa-south-africa%E2%80%99s-response-coronavirus-pandemic%2C-union-buildings%2C-tshwane-4 [Last Accessed: 2020, June 25].

Ramsby, T. R. & Severy-Hoven, B. 2007. 'Gender, Sex, and the Domestication of the Empire of the Augustan Age' *Arethusa.* 40(1): 43 – 71.

Rawson, B. 2011. *Blackwell Companions to the Ancient World: A Companion to Families in the Greek and Roman Worlds.* Wiley-Blackwell: Hoboken.

Reid, C. J. 2016. 'Law Reform in the Ancient World: Did the Emperor Augustus Succeed or Fail in His Morals Legislation?' *William & Mary Journal of Race, Gender, and Social Justice.* 22(2): 165 – 202.

Rentschler, C. 2014. 'Rape Culture and the Feminist Politics of Social Media' *Girlhood Studies.* 7(1): 65 – 82.

Rich, A. 1973. 'Diving into the Wreck' in *Diving into the Wreck: Poems 1971 – 1972.* W. W. Norton & Company: New York.

Richlin, A. 1984. 'Invective Against Women in Roman Satire' *Arethusa*. 17(1): 67 – 80.

Richlin, A. 1992. 'Reading Ovid's Rapes' *Pornography and Representation in Greece and Rome.* Oxford University Press: Oxford.

Richlin, A. 2014. *Arguments with Silence.* University of Michigan Press: Ann Harbour.

Sa, M. 2018. *Stolen Lives: Bride Kidnapping in Africa* [Online]. Available: https://www.restlessbeings.org/articles/stolen-lives-bride-kidnapping-in-africa# [Last Accessed: 2020, May 20].

Salzman-Mitchell, P. B. 2005. *A Web of Fantasies: Gaze, Image, and Gender in Ovid's* Metamorphoses. Ohio State University Press: Columbus.

Samanga, R. 2017. *The Real Story Behind #MenareTrash, South Africa's Response to Domestic Violence* [Online]. Available: https://www.okayafrica.com/real-story-behind-menaretrash-south-africas-viral-hashtag/ [Last Accessed: 2019, December 12].

Saunders, C. J. 2001. *Rape and Ravishment in the Literature of Medieval England.* Boydell & Brewer: Woodbridge.

South African Police Service. *Criminal Law Sexual Offences and Related Matters Amendment Act (2007)* [Online].Available:https://www.saps.gov.za/resource_centre/acts/downloads/sexual_offences/sexual_offences_act32_2007_eng.pdf [Last Accessed: 2020, February 20].

Segal, C. 1969. *Landscape in Ovid's* Metamorphoses. F. Steriner Verlag: Wiesbaden.

Segal, C. 1996. Dunn, L. C. & Jones, N. A. (eds.). 'The Gorgon and the nightingale: the voice of female lament and Pindar's twelfth *Pythian Ode*' *Embodied Voices: Representing Female Vocality in Western Culture.* Cambridge University Press: Cambridge.

Segal, C. 1998. ‘Ovid’s Metamorphic Bodies: Art, Gender and Violence in the ‘Metamorphoses’’ *Arion: A Journal of Humanities and the Classics.* 5(3): 9 – 41.

Segal, C. 2001. ‘Jupiter in Ovid’s ‘Metamorphoses’’ *Arion: A Journal of Humanities and the Classics.* 9(1): 78 – 99.

Severy-Hoven, B. 2007. ‘Introduction’ *Arethusa.* 40(1): 1 – 5.

Severy-Hoven, B. 2012. *Marriage legislation of Augustus* [Online]. Available: https://onlinelibrary.wiley.com/doi/abs/10.1002/9781444338386.wbeah22188 [Last Accessed: 2020, January 10].

Sharrock, A. 2020. Sharrock, A., Möller, D. & Mats, M. (eds.). ‘Gender and Transformation: Reading , Women, and Gender in Ovid’s *Metamorphoses*’ *Metamorphic Readings.* Oxford University Press: Oxford.

Skinner, M. B. 2006. *Sexuality in Greek and Roman Culture.* Blackwell Publishing: Malden, Oxford and Victoria.

Skinner, M. B. & Hallett, J. P. 2020. *Roman Sexualities.* Princeton University Press: Princeton.

Smith, O. & Skinner, T. 2017. ‘How Rape Myths are Used and Challenged in Rape and Sexual Assault Trials’ *Social & Legal Studies.* 26(4): 441 – 466).

Smythe, D. 2016. *Rape in South Africa: Why the System is Failing Women* [Online]. Available: https://theconversation.com/rape-in-south-africa-why-the-system-is-failing-women-54924 [Last Accessed: 2020, June 6].

Snodgrass, L. 2018. *Survivors of Sexual Violence in South Africa are Finally Finding Their Voices* [Online]. Available: https://theconversation.com/survivors-of-sexual-violence-in-south-africa-are-finally-finding-their-voices-106458 [Last Accessed: 2020, June 8].

Solnit, R. 2020. *Rebecca Solnit: 'Younger Feminists Have Shifted my Understanding'* [Online]. Available: https://www.theguardian.com/world/2020/feb/29/rebecca-solnit-younger-feminists-shift-understanding-give-new-tools [Last Accessed: 2020, June 10].

Stalnaker, J. 2019. *The Brutality of Ovid* [Online]. Available: https://www.laphamsquarterly.org/roundtable/brutality-ovid [Last Accessed: 2020, February 21].

Stegall, K. 2019. *Southwestern Officials Agreed to Keep Quiet About Professor Who Had Trove of Nude Student Photos, Sex Videos* [Online]. Available: https://www.voiceofsandiego.org/topics/education/southwestern-officials-agreed-to-keep-quiet-about-professor-who-had-trove-of-nude-student-photos-sex-videos/ [Last Accessed: 2020, June 8].

Stewart, M. 2014. *The Soldier's Life: Roman Masculinity and the Manliness of War*. The University of Queensland Press: Brisbane.

Stirrup, B. E. 1977. 'Techniques of Rape: Variety of Wit in Ovid's *Metamorphoses*' *Greece & Rome*. 24(2): 170 – 184.

Thomas, R. F. 2009. Knox, P. (ed.). 'Ovid's Reception of Virgil' in *A Companion to Ovid*. Blackwell Publishing Ltd.: Hoboken, New Jersey. 294 – 308.

Truscott, R. 2017. 'The Return of Empathy: Post-Apartheid Fellow Feeling' *Remains of the Social: Desiring the Post-Apartheid*. Wits University Press: Johannesburg. 65 – 91.

Turner, L. 2019. *Chanel Miller: Stanford Sexual Assault Survivor Tells Her Story* [Online. Available: https://www.bbc.com/news/world-us-canada-49755850 [Last Accessed: 2020, May 19].

Tyson, L. 2006. *Critical Theory Today: A User-Friendly Guide, 2nd ed.* Garland Publishing: New York.

Vickery, A. 2019. *Mary Wollstonecraft: 'Britain's First Feminist'* [Online]. Available: https://www.bbc.com/timelines/zy8y34j [Last Accessed: 2019, July 7].

Vecchiatto, P. & Cohen, M. 2019. *South African Murders Increase to Highest Level in a Decade* [Online]. Available: https://www.biznews.com/undictated/2019/09/12/murder-rape-sexual-assault-crime-stats [Last Accessed: 2020, April 20].

Waldman, K. 2018. *Reading Ovid in the Age of #MeToo* [Online]. Available: https://www.newyorker.com/books/page-turner/reading-ovid-in-the-age-of-metoo [Last Accessed: 2018, October 1].

Walker, R. & Liss, S. 2012. *History* [Online]. Available: https://www.thirdwavefoundation.org/about-us/history [Last Accessed: 2019, December 10].

Wall, K. 1988. *Callisto Myth from Ovid to Atwood: Initiation Rape in Literature.* McGill-Queen's Press: Montreal.

Wallace-Hadrill, A. 1989. 'Rome's Cultural Revolution' *Journal of Roman Studies.* 79: 157–64.

Wardle, D. 2015. 'Suetonius on the Legislation of Augustus' *Fundamina.* 21(1): 185 – 204).

Watts, A. 2020. *Full Coverage: Harvey Weinstein Is Found Guilty of Rape* [Online]. Available: https://www.nytimes.com/2020/02/24/nyregion/harvey-weinstein-verdict.html [Last Accessed: 2020, February 25].

Warmington, E. H. (trans.). 1935. *Annales* by Ennius [Online]. Available: http://www.attalus.org/poetry/ennius1.html#102 [Last Accessed: 2020, July 15].

Warmington, E. H. (ed. And trans.). 1971. *Metamorphoses* by Ovid. Harvard University Press: Cambridge.

West, D. (trans.). 2003. *The Aeneid* by Virgil. Penguin Books: London.

Wheeler, S. 2002. 'Lucan's Reception of Ovid's *Metamorphoses*' *Aresthusa*. 35(3): 361 – 380.

Williams, G. D. Knox, P. (ed.). 2009. 'The *Metamorphoses*: Politics and Narrative' in *A Companion to Ovid.* Blackwell Publishing Ltd.: Hoboken. 154 – 170.
Wise, J. 'Subaltern women, sexual violence, and trauma in Ovid's *Amores' Emotional Trauma in Greece and Rome: Representations and Reactions.* Routledge: New York.

Witzke, S. S. 2015. . Fagan, G. G. & Riess, W. (eds.). 'Violence against Women in Ancient Rome: Ideology versus Reality' in *Topographies of Ancient Greek and Roman Violence.* University of Michigan Press: Michigan. 248 – 274.

Zetzel, J. E. G. 1983. 'Catullus, Ennius, and the Poetics of Allusion' *Illinois Classical Studies.* 8(2): 251 – 266.

Zissos, A. 1999. 'The Rape of Proserpina in Ovid "Met." 5.341 – 661: Internal Audience and Narrative Distortion *Phoenix.* 53(1/2): 97 – 113.

Zurcher, A. 2018. *Christine Blasey Ford and Brett Kavanaugh Hearing: What We Learned* [Online]. Available: https://www.bbc.com/news/world-us-canada-45660297 [Last *Accessed: 2019*, December 11].

Cited Images

Image 1:

AXE Cream Campaign. 2012. BBH. Available:

https://www.adsoftheworld.com/media/print/axe_cream [Last Accessed: 2020, May 10].